

Founded in 1898 by JOHN C. FREUND

National Music Clubs Meet in Baltimore

Week of Sessions Brings Programs of High Merit—American Music Stressed—6,000 Delegates and Visitors Present

Mrs. Ober Re-elected

Martha Lipton and Samuel Sorin Winners in Young Artists' Test—Marjorie Lawrence, the Lhevinnes, Zimbalist and Gordon Quartet Heard—Erskine Banquet Speaker

BALTIMORE, May 23.

AFTER re-electing Mrs. Vincent Hilles Ober as president, the National Federation of Music Clubs closed its twenty-first biennial and American Music Festival with a board meeting today, accounting the convention one of the most successful in its history. Some 6,000 delegates, visitors and chorus members attended the week's business meetings, conferences and musical programs, which again emphasized native music. The climax of the week was reserved for last, when six young artists, chosen from contestants all over the country, competed for the coveted federation prizes on Monday night. Los Angeles successfully bid for the next biennial, and replicas of orange blossoms and California poppies were in evidence throughout the latter days of the convention as tokens from the next hostess city.

Two new vice-presidents and a secretary were elected, so that the list of officers for 1939-41 is as follows: president, Mrs. Ober, Norfolk, Va.; vice-presidents, Mrs. H. Carroll Day, Albert Lea, Minn. (re-elected); Mrs. E. W. Flaccus, Tucson, Ariz., and Mrs. Guy P. Gannett, Cape Elizabeth, Me.; treasurer, Ruth Ferry, New Haven, Conn. (re-elected); recording secretary, Mrs. W. A. Goforth, Tulsa, Okla.; corresponding secretary, Mrs. Joseph C. Byron, Hagerstown, Md. (re-elected).

Expectation and excitement ran high as a large throng assembled in the main hall of Peabody Conservatory Monday night, May 22, for the young artists' finals. Semi-finals had been carried on all afternoon Saturday, and the choice between pianists was so difficult that further hearings were given in that classification on Monday.

At the end of the competition, Mrs. Ober and Mrs. Ruth Haller Ottaway, chairman of the contests, led a quartet of fortunate young artists to the stage to receive awards and prizes.

Martha Lipton, twenty-five-year-old contralto, was hailed as the voice winner, receiving a \$1,000 check from the federation and an additional award of \$500 from Harvey Firestone, Jr., with an engagement for the Voice of Firestone broadcast. She is a pupil of Paul

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Photographs by Maurice Murray

FEDERATION OFFICERS AND YOUNG ARTISTS WINNERS

Above: The Newly Elected Officers of the National Federation of Music Clubs. Seated, Left to Right, Mrs. Guy P. Gannett, Vice-President; Mrs. Vincent H. Ober, President; Mrs. H. Carroll Day, Vice-President. Standing, Mrs. W. A. Goforth, Recording Secretary; Ruth Ferry, Treasurer; Mrs. Joseph C. Byron, Corresponding Secretary. Mrs. E. W. Flaccus, Vice-President, Was Absent When the Photograph Was Taken

Below: Mrs. Ober (Left) and Mrs. Ruth Haller Ottaway, Chairman of Contests (Right) Present Awards to Young Artist Winners. From the Left, Martha Lipton, Contralto; Samuel Sorin, Pianist; and Marian Head and Bernard Kundell, Violinists

Fair Abandons Its Music Festival; Olin Downes Resigns as Director

ON May 24 the New York World's Fair management abandoned its much-heralded international festival of music, and announced that the \$400,000 Hall of Music would become the home of popular productions at popular prices at as early a date as possible. Olin Downes, director of music at the Fair, at once sent the following letter of resignation to Grover A. Whalen, president of the Fair corporation:

"While I have received no official notification of the fact, I have been advised of the determination of the directors of the New York World's Fair to close the Hall of Music. I therefore wish to place in your hands my resignation as director of music of the Fair.

"I do so with deep regret at the sudden cessation of our exception-

ally varied and interesting program, which also involves the cancellation of \$51,000 in rentals for the theatre, including various musical organizations agreed upon by our foreign exhibitors at the Fair.

"I conclude with appreciation of my sympathetic support which you have given those of us who have worked in the formulation of the most inclusive opening month of music that a world exposition has ever presented its public."

In a letter accepting the resignation, Mr. Whalen praised the music director for his enthusiasm and devotion in planning and assembling the program and said: "I hope that we may have your frequent advice and counsel in formulating programs for the Hall of Music,

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ANN ARBOR HOLDS ITS FORTY-SIXTH MAY FESTIVAL

Philadelphia Orchestra, Choral Union, Young People's Chorus and Fifteen Soloists Contribute to Success of Event

Moore Is Director

All-Brahms Program, Performances of Kodaly's 'Psalmus Hungaricus' and McDonald Third Symphony Among Highlights of Six Festival Programs

By HELEN MILLER CUTLER

ANN ARBOR, May 13.

AN evening of tonal magnificence marked the opening of the forty-sixth annual May Festival on May 10 in Hill Auditorium. The Philadelphia Orchestra, playing at the festival for the fourth consecutive year, began the event with Beethoven's Third 'Leonore' Overture, then blazed through the incandescent poetry of Strauss's 'Don Juan', closing with an ebullient reading of the Sibelius Symphony No. 2.

The guest artist on opening night was Gladys Swarthout, whose singing of the Purcell 'Dido's Lament' and Johann Christian Bach's Recitative and Rondo, revealed classic restraint, nicely offset by her second group which consisted of more theatrical arias. The first, 'Printemps qui commence', from Saint-Saëns's 'Samson and Delilah' contained some mellow, low tones. Miss Swarthout, who had just recovered from a throat ailment, very bravely closed her portion of the program with Rossini's taxing aria 'Una Voce Poco Fa', from 'The Barber of Seville'. Recalled, she responded with Granados's 'El Majo Discreto', in which the orchestra gave her its lightest and most sympathetic accompaniment.

Choral Union Sings

The second concert, on the evening of May 11, introduced three choral works never before heard at the May Festival, three new artists, and it brought to the podium Earl V. Moore, whose musical direction is responsible for the fine quality of all of the festival programs. Mr. Moore opened the program with Sibelius's brief but effective 'Onward Ye Peoples', sung with verve and inspiration by the Choral Union of 300 mixed voices.

The first of three artists to make a bow was Selma Amansky, whose lovely soprano blended perfectly with the chorus and orchestra in a highly polished performance of Carl McDonald's 'Choral' Symphony. Mr. McDonald conducted his own work, to which Ann Arbor took readily, welcoming an Ameri-

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Federation Holds 21st Biennial in Baltimore

Reviewed by
FRANCES Q. EATON
and
FRANZ C. BORNSCHEIN

(Continued from page 3)

Reimers at the Juilliard Graduate School in New York.

Samuel Sorin, pianist from Detroit, was the other federation winner, receiving a check for \$1,000 and the Schubert Memorial Award, which entitles him to an appearance with the Philadelphia Orchestra in Philadelphia and New York. He is a pupil of Ernest Hutcheson at the Juilliard School. Both winners were awarded an audition with Community Concerts executives for a possible concert tour, the hearing scheduled for May 24 in Town Hall, New York.

Judges found neither violinist to be a winner, but recommended that both contestants be awarded "first of class," which entitled them to divide the prize of \$500. They were Marian Head of Upper Darby, Pa., a pupil of Lea Luboshutz at Curtis Institute, and Bernard Kundell of New York, a pupil of Albert Spalding.

Finalists who competed were Eleanor Steber, soprano from Boston, and Leah Effenbach, pianist from Washington, D. C. All of the young artists gave excellent performances under difficult circumstances. It was announced that the City of Baltimore had donated one of the \$1,000 prizes.

Judges for the Finals

Judges for the finals included: Eugene Ormandy, conductor of the Philadelphia Orchestra; Fritz Reiner, conductor of the Pittsburgh Symphony; Nikolai Sokoloff, conductor of the Seattle Symphony; Ernest Schelling, pianist and former conductor of the Baltimore Symphony; John Powell, pianist-composer; Chalmers Clifton, conductor; Charles Hackett, tenor of the Metropolitan Opera; and Louis Persinger, violinist and member of the Juilliard faculty. Judges who participated in the semi-finals, in addition to most of the above final judges, were E. Robert Schmitz, pianist; J. Bertram Fox, voice teacher, Alexander Sklarevski, of the Peabody piano faculty, and Oscar Thompson, critic of the New York *Sun* and editor of *MUSICAL AMERICA*.

While the contest committee was tabulating the votes, the audience was entertained by a "dance symphony" entitled 'Progress', composed by Estelle Dennis and danced by her group, with accompaniment by Scott Watson (composer of the music) and Rebecca Corwin at two pianos. Miss Dennis, a native of Baltimore, was warmly received in an imaginative composition which enlisted both ballet and modern techniques.

Opening Sessions

Although delegates began to gather on Sunday and Monday, it was Tuesday morning that brought the official opening, mainly occupied by a business session. Mrs. H. A. Patterson lead the opening hymn, and Rev. John W. Harms gave the invocation. Mrs. Ober presided and greeted the assemblage. In addition to officers' reports, there were several department chairmen heard from. Evidences of the federation's progress during the past two years were given by Mrs. George W. Langford of Ann Arbor, chairman of education; Ada Bickling of Indianapolis, chairman of music in schools and colleges;



Maurice Murray

BANQUET SCENES

Above: John Erskine Addresses the Assembly from One of the Reputedly Longest Speakers' Tables in Musical History

Right: Chalmers Clifton Speaks Through the Microphone. His Neighbors Are Ruth Ferry, Biennial Chairman, and James Carey Martien, Chairman of the Baltimore Citizens Advisory Committee

Left: Alexander Gray, Baritone, Takes a High Note



J. F. Apsey, Jr.

Grace Widney Mabey of Los Angeles, chairman of civic music; Mrs. Clifford G. King of Warren, R. I., chairman of philanthropic music; Mrs. M. Donald Spencer of Portland, Ore., chairman of the orchestra and chamber music; Mrs. R. A. Herbruck of Dayton, chairman of music in the home. Others were Mrs. Cora Cox Lucas of Greensboro, N. C., library extension; Mrs. Walter A. Knerr of Norristown, Pa., radio, and Mrs. E. H. Cahill of New York, motion picture music.

Mrs. Ruth Haller Ottaway, discussing the young artists' contests, of which she is chairman, disclosed that a previously unannounced prize of \$500 for the voice winner had been offered by the Firestone Tire and Rubber Company, together with the opportunity to appear on the Voice of Firestone radio program under Alfred Wallenstein.

Mrs. Dorothy L. McFadden of New York, director of Junior Programs, Inc., was the speaker of the morning, presenting a vivid description of the work of the organization, which has taken music to children remote from big centers. She paid tribute to clubs, which have been influential in encouraging the aims of her group, and cited radio as a beneficial influence, "although it does not supply the place of actual performance in front of children."

The afternoon concert opened with the Augustana College A Cappella Choir from Sioux Falls, S. D., under Carl R. Youngdahl, which was heard to advantage in music by Bach, Paladilhe-Christiansen, and Mr. Youngdahl. The Tippecanoe County Home Economics Chorus from Indiana, under Albert P. Stewart, aroused lively interest. Composed of mothers from rural districts, the group sang with enthusiasm and was warmly received in music by Gaines, Daggett, Mozart-Wick, Kramer, Cain and Bassett-Riegger. Of

more professional calibre was the Baltimore and Ohio Women's Music Club under Virginia C. Blackhead, which gave pleasure in works arranged by Cheslock, Page, Davis and Deis, and in original compositions by Bornschein ('The Isle of Sleep', composed for and dedicated to the Club) and by the conductor.

First of the six former contest winners to be presented was Hazel Hallett, pianist, who won applause in music by Handel-Grainger, Beethoven, Ireland, Griffis, Falla and Chopin. The Raleigh String Quartet from Raleigh, N. C., closed the program, playing Beethoven's Quartet in F Minor, Op. 95, with musicianship and technical skill. Members are Edgar Alden, Dorothy Alden, Christian D. Kutschinski and Katherine Eide.

Leonard Liebling, critic from New York, spoke on 'Music and the Radio', stressing the beneficial effects of broadcasting on musical appreciation.

The Lyric Theatre was well filled on Tuesday evening for the formal opening concert by the Baltimore Symphony. The traditional pageant of states made a colorful display as delegates passed in procession with their banners. Mrs. Martin W. Garrett, local biennial chairman, set the proceedings in train by introducing Mayor Howard W. Jackson, who welcomed the convention. Mrs. Ober responded, and also introduced Ruth M. Ferry of New Haven, national biennial chairman, and Mrs. Frank Stuart Rowe, president of the Maryland Federation and of the Capitol District.

Weede Soloist with Symphony

The musical program belonged to Baltimore, for participants, with the exception of Howard Barlow, guest conductor, were all of local origin. Leading off was Franz C. Bornschein, who conducted the Baltimore Music Club Chorus in his own work, 'The Conqueror Worm', an atmospheric setting of Poe's poem. The chorus of women's voices responded devotedly to his direction and sang with impressive spirit

and appropriate tonal quality. The composer had a warm reception.

Mr. Barlow, conductor of the CBS Symphony, took over the orchestra for a lively performance of the Borodin 'Polovtsian Dances', and, after intermission, 'Dedication' and 'The White Knight' from Deems Taylor's 'Through the Looking Glass'.

To the soloist of the evening fell the lion's share of applause, as Baltimore welcomed back a native son, Robert Weede, baritone of the Metropolitan Opera, and a former Federation winner. In excellent voice, Mr. Weede sang Handel's 'Where'er You Walk', with fine-spun breath and tone and command of the long legato phrase. In the 'Largo al Factotum' from Rossini's 'Barber of Seville', the baritone unleashed his full voice, and sang the patter with vigor and expressiveness. The audience recalled him several times, and as encores he sang 'The Open Road', one of his selections in 1927 at the biennial contest, and the spiritual, 'City Called Heaven', in which the warm eloquence of his voice was most apparent. Mr. Barlow, whose response from the orchestra was at all times keen, and who evinced a flair for coloration and detail, concluded the evening with the Prelude and Liebestod from 'Tristan' and the 'Meistersinger' Prelude.

The customary business session occupied Wednesday morning, with reports from the following: Mrs. D. C. Lea of Hattiesburg, Miss., chairman of extension; Mrs. I. D. Cole of Amarillo, Tex., music at state and county fairs; Mrs. John D. Hutton of Lawrenceburg, Tenn., club rating; Mrs. W. Carruth Jones of Baton Rouge, La., American music; Mrs. R. H. Kendrick of Seattle, American folk music research; Helen Gunderson of Louisiana State University, composition contests; Helen Harrison Mills of Peoria, Ill., international music relations; Mrs. H. A. Patterson of Los Angeles, choral music; and Aletha M. Bonner of Nashville, state composers' research.

Philip Frank, former contest winner, was the soloist at the afternoon concert.

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American Music Stressed at Clubs Convention

Reviewed by

FRANCES Q. EATON

and

FRANZ C. BORNSCHNEIN

(Continued from page 4)

playing a group of works by Kramer, Grasse, Debussy and Wieniawski, and the Saint-Saëns Violin Concerto in B Minor, with Bernard Frank as accompanist. The violinist played with sensitiveness and discrimination, and in the concerto revealed interpretative finesse and a singing tone.

Choral contributions of the afternoon were launched by the Musical Arts Chorus of the Easton Y. W. C. A., under John Warren Erb, who acquitted themselves commendably in works by Parker, Bach, Daniels, Huss and a Moravian Carol. The Sovereign Singers of Joplin, Mo., under Oliver Sovereign, sang charmingly works for women's voices by Caccini-Taylor, D. S. Smith, Tchaikovsky-Luvaas and Dunn. The Octave Club Chorus from Morris-town, Pa., under Marion Gertrude Spangler, provided the climax of the afternoon with a "Clara Schumann Matinee." In colorful costume, invoking dramatic action and dancing where necessary, they presented an intimate glimpse of the summer studio at Baden-Baden. Mrs. Wayne A. Brown, as Clara Schumann, played excerpts from 'Carnaval', and the singers gave several of Schumann's part songs.

A novel contribution to the list was called 'Singing Electrons', which featured works for the Theremin and the Novachord, played expertly by Vera Richardson with Ada Gordon as accompanist.

Speaker of the day was Stanley Ross Fisher, rector of St. Andrews Episcopal Church of Hanover, Mass., who said that "good music is proving to be a prime factor in the three most significant developments in American church life: church unity, religious education of the young and the educational equipment of ministers and religious leaders".

The Lhevinnes Play

Wednesday evening's program at the Lyric was given by Josef and Rosina Lhevinne, who provided unalloyed pleasure for a large audience by their program of music for two pianos. Beginning with two Bach Chorales, 'In Thee Is Joy', arranged by Vivian Langrish, and 'Sheep May Safely Graze', arranged by Mary Howe, they progressed to the Mozart Sonata in D Major, which was a miracle of lightness, grace and limpidity. Evident throughout the evening was their perfection of partnership, in touch, technique and tender expressiveness. They concluded with a group by Rachmaninoff, Debussy, Debussy-Ravel and the Schulz-Evler-Chasins 'Blue Danube', after which encores were in order. Mr. Lhevinne delighted his admirers with solo works by Chopin, Liszt, Schumann-Liszt and Liszt-Busoni, and had to play several encores, all Chopin. It was an evening of refreshing musical interest.

The council, business, and conference session on Thursday morning, included the reading of reports presented by District and State Presidents, Mrs. D. C. Lea, presiding. These reports represented the activity and purpose of the Junior Division, Educational Department, Competitive Festivals, Music in Religious Education, Orchestra, Band and Choral Direction. Etelka Evans, Martha C. Galt, Phyllis Latons Hanson, Mrs. J. Frank Cheek, Lena Milam and Helen McBride reported the wholesome progress, the encouragement, inspiration and widespread advancement of the youth movement in national musical attention. Willem van de Wall, of the University of Kentucky and the Russell Sage Foundation, addressed the meeting. His topic, 'The Federation's Musical Mission in Rural America', pointed definitely to the needs of rural musical culture and contained suggestions for future development.

CHORUS AND AUDIENCE IN REVERSE

John Warren Erb Conducts the Massed Chorus of 1,000, Singing from the Orchestra of the Lyric, While the Audience Occupies Stage, Boxes and Balcony

Thursday afternoon brought one variation in the usual choral theme, with the Tuesday Musical Club Ensemble of Pittsburgh under Margaret Horne playing Haydn's 'London' Symphony and Debussy's 'Danse Sacrée' and 'Danse Profane' with style and verve. Barbara Whitney Moore, harpist, was soloist in the Debussy works. Mary Gordon Ledgerwood, contralto, one of the former contest winners, sang two groups with Harvey Brown as accompanist, and revealed a voice of ample range and power, varying somewhat in quality. She was at her best in a group in English, including songs by Charles, Homer, Davis, King, Mana-Zucca and Foster. Previously she sang works by Gluck, Wagner and Wolf.

Four choruses shared the program. The Tuesday Musical Club Choral from Pittsburgh sang choruses by Greene and Genet, an arrangement of a Pennsylvania Slumber Song by Harvey Gaul and a Victor Harris arrangement of Rachmaninoff's 'Floods of Spring.' They were heartily applauded. Great interest was manifested in the Orpheus Club of Salt Lake City, directed by Albert J. Southwick. This ensemble of male voices sang works by Huhn, Nordlander, Purcell-Protheroe, Rich, Gates, Sibelius and Flagler. The Woman's Choral Society of New Haven under Hugh Llewellyn Smith sang works by Horatio Parker, Gabriele and Donovan effectively. As a finale, the Birmingham Music Club Chorus under Raymond F. Anderson did excellent singing in music by Arensky, Cain, David Hugh Jones, Borowski, and Bach.

The case for opera in English was discussed by Boris Goldovsky, who cited his experiences as director of opera in the Cleveland Institute to prove that good American singers exist plentifully, and that importations are not always superior. He urged that this country conquer its "inferiority" complex both about its singers and its language.

Massed Chorus Heard

Thursday evening's program marked a high point of collective activity when the huge National Chorus, 1,000 singers, under John Warren Erb's inspiring direction, took over the entire orchestra section of the Lyric Theatre and swayed the capacity audience in the boxes, on stage, and in the balcony to fervent enthusiasm. The singing of this massed chorus, in which precision of attack and dynamic effects gave evidence of conductor's control, was, indeed, a memorable auditory impression. The assistance of the Tuesday Musical Club Ensemble, of Pittsburgh, offered a substantial orchestral background for the large chorus resonance. John Elterman,



Hans Marx, The Sun Papers

organist, and Sara Stulmann Zierler, accompanist, added to the interest of the interpretations. Works sung were by Loomis, Christiansen, Wagner-Krone, Beach, Branscombe, Lefebvre, Hadley, Kopyloff-Gaul, Cain, and Stillman-Kelley. Efrem Zimbalist, violinist, with Vladimir Sokoloff at the piano, impressed the great audience with his great art and dignified presentations of works by Vitali, Scalero, Sarasate and the violinist himself.

Music in Religious Education led off the Friday morning reports, with Dr. H. Augustine Smith of Boston presiding. Also heard from were Mrs. J. Kenneth Pfohl of Winston Salem, N. C., discussing hymn study; Mrs. Harrison Robertson of Danville, Va., on folk hymn study, and other chairmen in this group. Mrs. Guy P. Gannett of Cape Elizabeth, Me., gave her report as publicity chairman, and Mrs. Paul J. Weaver of Ithaca, N. Y., told of the progress of the Music Clubs Magazine of which she is managing editor. Mrs. Walter A. Knerr of Norristown, Pa., discussed the radio department.

Several luncheons attracted delegates and visitors Friday noon. Marjorie Lawrence, soprano was guest of Sigma Alpha Iota and was made an honorary member. Vera Richardson entertained with a Theremin and Novachord program. Mrs. Crosby Adams, venerable teacher, was honored at the Mu Phi Alpha luncheon. Several members of the local and visiting press were speakers at a publicity luncheon, with Mrs. Guy P. Gannett and Helen Havener, publicity director for the federation, presiding.

An American Music Forum

American music and talk about it filled the halls and the hours Friday afternoon. A lengthy session began with an American Composers Forum, Harold Morris presiding, participated in by Franz C. Bornschein, Roy Harris, Daniel Gregory Mason, Geoffrey O'Hara and Sigmund Spaeth.

Justice for the American composer without resorting to the extremes of narrow chauvinism on the one hand and the deep-rooted inferiority complex on the other was the theme-song of the forum, with various suggestions offered by each of the speakers. Mr. Bornschein pointed out the necessity of securing more than one performance of a new work. Mr. O'Hara discussed the benefits of the American Society of Composers, Authors and Publish-

ers and told of its struggle against powerful opponents in radio and amusement fields. Mr. Mason said that conductors needed to be enlightened in their viewpoint and expressed the belief that music clubs were a powerful factor in influencing conductors and public. Mr. Harris declared his conviction that America has tremendous force and savagery in nature, great energy and vigor in personality that awaits expression at the hands of the American composer. Mr. Spaeth stated that the three agencies most helpful in the progress of American music are the Federation, ASCAP and the Federal Music Project. He urged that the next Biennial be entirely American, employing native artists and music exclusively.

Summing up the discussion, Mr. Morris advanced a dozen points which need pressing attention. They were: (1) more native conductors, or foreign conductors who are sympathetic to American music; (2) a permanent orchestra in every city of more than 25,000; (3) more American artists in every field; (4) more native opera companies, American operas and more opera in English; (5) more great teachers; (6) wider recognition of music in our educational system; (7) the encouragement of amateurs; (8) more scholarships for composers; (9) wider co-operation in allied fields for a genuine American art; (10) more performances or at least rehearsals for new works; (11) the elimination of chauvinism; (12) the recognition by the government of fine arts.

The earlier discussion was reinforced by performances of four native string quartets, all of which revealed individual creative powers of high worth. The composers, Douglas Moore, Emerson Whithorne, Daniel Gregory Mason and Walter Piston received their just due in the sincere and searching performances by the Gordon String Quartet, whose members (Jacques Gordon, David Sackson, William Lincer and Naoum Benditzky) evidenced their sympathy for and obvious careful preparation of each quartet. Most significant to this reviewer were the Moore and Piston works. Each showed fresh and personal talent, cannily directed into the requirements of the medium. Mr. Whithorne's quartet, all in one movement, seemed a little over-garrulous for its subject. Based

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Juniors Make Deep Impression at Clubs Meeting

Reviewed by
FRANCES Q. EATON
and
FRANZ C. BORNSCHNEIN

(Continued from page 5)

on a theme of Jown Powell, Dr. Mason's work revealed his familiar mastery of material and treatment. He and Mr. Whithorne were present to take a bow, and a telegram of appreciation from Mr. Moore was read. Mrs. W. Carruth Jones of Baton Rouge, American music chairman, presided over the session.

Supplementary winners in the composition contest were announced at this time by Helen Gunderson of Louisiana, in addition to the awards already given to Harold Morris for his violin concerto and Arthur Farwell for his two-piano concerto. In Class I, solo for medium voice with piano accompaniment, there was a tie between Mae Louise Nelson, Alma, Mich., and Genevieve Davis, Lafayette, Ala. In Class II, piano, C. A. Preyer, Lawrence, Kas., was the winner. In Class III, the award went to H. W. Lewis of Greenville, S. C., for a violin and piano composition.

Marjorie Lawrence Sings

After a supper for the young artist contestants at the Woman's City Club, delegates thronged to the Lyric Theatre for a concert by Marjorie Lawrence, Metropolitan soprano. With Felix Wolfes at the piano, Miss Lawrence began with 'When I Am Laid in Earth', from Purcell's 'Dido and Aeneas', and 'Vents furieux' from Rameau's 'La Princesse de Navarre'. From the first the audience was impressed with the warm, lush qualities of her voice and her dramatic gifts. Four Schubert Lieder were excellently encompassed, and mastery of individual styles was revealed in songs by Respighi, Ravel and Canteloube. Particularly fine was her English group which included Rachmaninoff's 'Cease Thy Singing, Maiden Fair', Hageman's lilting 'At the Well', the contemplative 'Song of Ylen' by Marshall Kernochan and Genevieve Davis's 'I am Joy'. An encore, 'Danny Boy', was one of the most appealing moments of the evening, quietly and tenderly sung. In response to a number of requests, Miss Lawrence substituted for a scheduled Strauss group the 'Immolation Scene' from 'Götterdämmerung', which delighted the audience, by revealing the larger aspects of the singer's art. She received an ovation.

Past presidents "frolicked" in the hotel ballroom after the concert in a program directed by Mrs. A. A. Coult of Nashville. In an amusing ceremony, Mrs. Ober and Nikolai Sokoloff were crowned Queen and King respectively of the revels, which consisted mainly in an "old artists' contest", strictly without rules. Among the trembling contestants were Mrs. Crosby Adams, Mrs. Joseph C. Byron, Mrs. C. N. McHose, Mrs. Martin W. Garrett, and Mrs. F. A. Z. Kumber.

Junior Day Significant

Always a stimulating part of the week, Junior Day on Saturday brought performances of such excellence that the entire body of delegates and visitors felt an inspiration and a conviction that if for no other reason, the Federation's work is worth while in encouraging the musicians and music lovers of tomorrow. Detailed reports are impossible because of space limitations, but particular mention must be made of the Massed Junior Orchestra, under Lena Milam, with John Denues and Otto Miessner as guest conductors. Their playing of Sousa's 'Semper Fidelis' March, Gluck's 'Petite Suite de Ballet', an Otto Langey arrangement of the Andante from Beethoven's First Symphony and Mendelssohn's 'Cornelius Festival' March was an exciting experience. Other groups heard during the morning at the Polytechnic

BALTIMOREANS PROMINENT AT BIENNIAL



Quaintance Eaton
Frederick R. Huber, Municipal Director of Music, a Familiar Figure at Biennial Concerts

High School were a group from the Maryland School of the Blind, directed by Edyth Gorsuch Onion; the Frances C. Marsh Piano Ensemble from Norfolk, Va.; the Pierre S. Dupont High School Choir from Wilmington under Mary Scott Gallery; the Hispanic Dance Group from Swarthmore, Pa., directed by Alix Field Whitaker; the Dayton Children Singers under Katherine E. Funkhouser; Esther Linkins' Voice Study Club and Chorus from Washington, which presented 'The Nightingale', a folk operetta by Dorothy Radde Emery. Another feature of the program was the recital of his own piano works by Henry Holden Huss of New York.

The afternoon program was prefaced by the singing of the Massed Junior Chorus, Helen McBride, conductor, with John Denues and Otto Miessner, guest conductors, and Frances Miller, accompanist. Then followed presentations by the Junior Civic Orchestra, Albuquerque, N. Mex., Sarah Yott, conductor; Durant High School Chorus, Durant, Okla., Lara Hogard, director; Miniature Harp Ensemble, Atlanta, Ga., Mary Griffith Dobbs, director; Junior Choir Christ Lutheran Church, Baltimore, Edith Elgar Sackett, director, Ruth Anderson accompanist; Inter-High School Orchestra, Baltimore, Osmar P. Steinwald, conductor; and the Montebello Demonstration School Glee Club, Baltimore, Eleanor Moore, director. Hazel Griggs, as solo pianist, in an attractive program for children, added interest to the program.

The day's proceedings were under the guidance of Etelka Evans from Cincinnati, National Junior Counsellor, who received many congratulations for the work of the department.

Erskine and Clifton Speak

With the best will and planning in the world, Federation banquets are usually long-drawn-out affairs. Saturday night's event, however, barely escaped this indictment by virtue of an absorbing speech by



Above, Left: Mayor Howard W. Jackson (Left) Chats with Mrs. Martin W. Garrett, Local Chairman, and Dr. Vincent Ober. Above, James Carey Martien Welcomes the Federation



Photos by J. F. Apsey, Jr.
Above, Left: John B. Gontrum, Secretary of State, Represents the Governor. Above, Right: Mrs. Roland Whitehurst, Maryland Official (Left). Lower Left: Hal Kenaston and Mrs. William H. Gideon Discuss the Banquet. Lower Right: Mrs. Franklin G. Onion Talks It Over with Harold Morris, Composer

John Erskine and a musical program of uncommon interest. Mrs. Ober presided and introduced local personalities, including the Mayor. Chalmers Clifton, conductor and former New York head of the Federal Music Project, was the first speaker, discussing 'Music in a Democracy' from a historical point of view, and suggesting a wider spread of responsibility for musical activities as the best road to the future.

"Are we going to interpret ourselves so that our contribution is original, meaningful and sincere, or are we going to continue to be reproductions of an earlier culture?" Dr. Erskine asked as his keynote. He argued that the best offense against the totalitarian spirit is a democracy's actual production of cultural works of significance. Our policy still remains to welcome the best that European immigration has to give us, but these immigrants to America now are not missionaries of a great culture as before, but refugees from it, he said.

Alexander Gray, baritone, former federation winner, was the soloist, giving pleasure to the assemblage in works by Musorgsky, Brahms, Wolf and Kaun. In a later group, three American composers were honored: Gustav Klemm, Clara Edwards and Charles Wakefield Cadman, songs particularly well sung by the baritone. His accompanist was George Bolek.

Male chorus singing of a high order was the contribution of the Baltimore and Ohio Glee Club Chorus under Ivan Servais. With notable quality and balance of tone, crisp attack and admirable unity of expression, the large chorus sang Parker's 'Cosack War Song', Foster's 'I Dream of Jeannie' arranged by Parks; Gevaert's lengthy 'Les Emigrants Irlandais' and O'Hara's 'A Little Close Harmony'. An encore, 'Czechoslovakian Dance Song' was done with such spirit and gaiety that it had to be repeated.

The Sunday afternoon program at the Maryland Casualty Auditorium opened with a Ritual Service in memory of Mrs. Russell Ripley Dorr, Mrs. Louis K. Gut-

(Continued on page 29)

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ANN ARBOR WELCOMES ITS ANNUAL MAY FESTIVAL

(Continued from page 3)

can composition of such sterling quality. He has caught the spirit of Fu Hsuan's 'Lamentations' in some fine choral writing, and he was able to transfer it effectively for orchestra, chorus and solo voice. The Choral Union was also better this year than it has been in several seasons, the tenor and bass sections maintaining a nice balance. The accuracy of intonation, attack, shading and enunciation all combined to create a finished performance. Especially noteworthy were the off-stage choruses, crepuscular wailing songs and wild battle cries.

The third choral offering on this generous program was Kodaly's 'Psalmus Hungaricus', new to Ann Arbor in spite of its universal fame. It was sung in English and the diction of the chorus proved commendable. Jan Peerce, tenor, made his festival debut in this work, his voice successfully riding the ungrateful melody and defying Kodaly's seeming disregard for the voice. Mr. Moore conducted, extracting every iota of color from the 'Psalm'. The orchestral palette proved more interesting than the vocal lines, the latter being so snugly restrained by the text as to achieve the monotony of an endless recitative.

Rudolf Serkin Plays

Following intermission, Mr. Moore surrendered the baton to Eugene Ormandy for Beethoven's 'Emperor' Concerto, the soloist being Rudolf Serkin whose glorious achievement, in this, his Ann Arbor debut, brought salvos of applause that shook the framework of Hill Auditorium. He was recalled many times, for his is a consummate artistry. He played with exceptional grace, contrasting poetic passages with those of dramatic power. Brilliance and virtuosity were superimposed upon intellectual interpretation from the opening arpeggio to the triumphant finale. Honors went also to Mr. Ormandy and his forces for their share in a perfect integration of the whole. Mr. Serkin acknowledged the ovation with several ambitious encores, the most delightful being Mendelssohn's Rondo Capriccioso.

The Friday matinee on May 12 was a double feature starring Ezio Pinza and the Young People's Festival Chorus. According to custom, the 400 white clad Ann Arbor school children were seated in a semi-circle on the stage. Mr. Ormandy, with a portion of the Philadelphia Orchestra, kept them

spellbound during a sparkling string Andante by Geminiani, assisted by Palmer Christian at the organ. A clever transcription by Lucien Cailliet of John Jenkins old English 'Fantasy' followed, and this too delighted the youngsters, although nothing could compare with the hearty reception they gave to Mr. Pinza, whose 'Non piu andrai' from Mozart's 'Marriage of Figaro' had to be repeated at their insistence.

Having regaled them with two more Mozart arias, during which he not only sang but acted, he listened to the children reciprocate in a group of Schumann and Schubert lieder. They were led by Roxy Cowin, who, with Juva Higbee, had trained them well in matters of diction, shading and phrasing. They did not present a children's cantata this year, but the disappointment of the audience at this break in tradition, was mitigated by the reappearance of Mr. Pinza, whose sonorous voice filled the Auditorium as he sang Ha-



Georges Enesco



Marian Anderson



Ezio Pinza



Gladys Swarthout



Helen Jepson



Rudolf Serkin

lèvy's 'Si la Rigueur' from 'La Juive'. His final aria was 'Il lacerato spirito' from Verdi's 'Simon Boccanegra' in which he exhibited vocal and histrionic ability of the highest estate. Mr. Ormandy brought the matinee to a climax with Beethoven's Fifth Symphony.

Marian Anderson Recalled 14 Times

Friday evening, May 12, was Artist Night, and this year, as usual, it drew devotees who filled all of the 5,000 seats, plus several hundred arranged on the stage, and standees two deep at the rear. The artist was Marian Anderson, whose honor it was to grace two consecutive festivals at Ann Arbor.

The program was devoted to Brahms, from the sparkling 'Academic Festival' Overture, with which Mr. Ormandy ini-

tiated the evening, to the First Symphony, an eloquent peroration. It also marked the final festival appearance of Mr. Ormandy, since Mr. Caston, Mr. Enesco and Mr. Moore would conduct on Saturday. Mr. Ormandy was therefore recalled many times and showed his appreciation by playing the 'Passacaglia' of Buxtehude.

The high point of the evening was not reached in the symphony, however, but in the elysian 'Alto Rhapsodie', in which the men's chorus of the Choral Union, the orchestra and Marian Anderson converted the most skeptical into ardent Brahmsians. Miss Anderson's opulent voice in the Rhapsody seemed like a new and unique instrument added to the orchestra. This quality of her singing was contagious, for the orchestra never played better, the chorus never sang better, and the resultant whole

was the zenith of the 1939 festival.

Miss Anderson again revealed the extent of her dynamic and vocal range in a group of lieder, running the gamut from the melancholy 'Immer leiser wird mein Schlummer' to the passionate 'Von ewiger Liebe'. She passed from the dreamy mood of 'Dein blaues Auge' to the jollity of 'Der Schmied' so effectively that both were repeated at the request of an audience which then became fanatical and recalled her fourteen times, a record for Hill Auditorium.

Enesco in Triple Role

Saul Caston opened the Saturday matinee program on May 13 with Beethoven's 'Egmont' Overture and then conducted the Beethoven Concerto in D, which introduced Mr. Enesco as violin soloist. (It should be mentioned here that Beethoven, omitted entirely from last year's festival, was represented this year by two concertos, two overtures and a symphony.) Not only did the audience cheer for Mr. Enesco, but even the orchestra cried 'Bravo!' at the end of the first movement, in recognition of his incomparable cadenza.

Mr. Enesco then exchanged his bow for a baton and led the orchestra through in his own colorful First Symphony. With a simple directness that was disarming, he injected into the orchestra his varying moods of melancholy, poetic beauty and jubilation. As a composer, he disclosed in this his craftsmanship in instrumentation. The same was true of his better known First 'Rumanian Rhapsody', with which he brought the matinee to a jolly close.

It has been the tradition in Ann Arbor to close each festival with an opera, but from the remarks of some listeners it is

(Continued on page 14)



(Left to Right) Arthur Hackett, Norman Cordon, Richard Bonelli, Helen Jepson, Earl V. Moore, Elizabeth Wyser, Giovanni Martinelli



Charles A. Sink, Mrs. Jan Peerce and Jan Peerce



Saul Caston, Eugene Ormandy, Selma Amansky and Harl McDonald

THIRTY-SECOND BACH FESTIVAL HELD IN BETHLEHEM

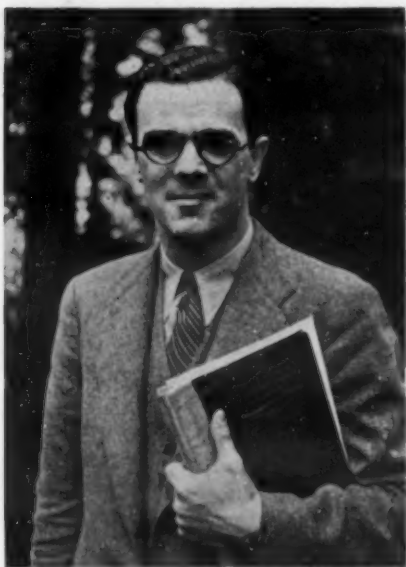
Ifor Jones Makes Debut as New Conductor—Soloists Include Corleen Wells, Lilian Knowles, John Jameson and Keith Falkner

By WARREN H. POTTER

BETHLEHEM, PA., May 21.

THE thirty-second annual Bach Festival, an institution which has flourished at Bethlehem since 1898 and is largely a result of the cultural heritage brought by early Germanic settlers to the Pennsylvania hills, took place in Packer Memorial Chapel on the campus of Lehigh University on May 19 and 20. Additional interest was given the two-day event this year by the debut of a new conductor, Ifor Jones.

Despite its age as one of the oldest of music festivals in America, the Bach Festival has only been under the leader-



Bethlehem Globe-Times

Ifor Jones, New Conductor of the Bethlehem Bach Choir

ship of three men—Dr. J. Fred Wolle, who founded it in 1898 and conducted at the festivals through that of 1932, shortly before his death; his successor, Dr. Bruce Carey of Philadelphia, conductor from 1933 through 1938, and now Mr. Jones. The present conductor is of Welsh origin; he studied in London and came to the United States about twelve years ago, where he has been associated with several choral societies in New York and New Jersey.

Wells Replaces Vreeland

The soloists were Corleen Wells, soprano, replacing Jeannette Vreeland, who was scheduled to sing, but who was indisposed; Lilian Knowles, contralto; John Jameson, tenor, and Keith Falkner, bass. Dr. T. Edgar Shields was the organist; Gretchen Newhard was at the piano, and the forty-two members of the orchestra were again drawn from the personnel of the Philadelphia Orchestra, with Alexander Zenker as concertmaster. The choir this year, seemingly somewhat smaller than that of last, though every whit as polished and secure, included 143 women and eighty-three men. In keeping with the tradition of long-standing, the Moravian Trombone Choir played chorales from the old brown tower of the chapel for a half-hour before each session, of which there were the usual four, two on Friday and



Bethlehem Globe-Times

Standing Outside Packer Memorial Chapel Before an Evening Session Are (Left to Right), Keith Falkner, Bass; Lilian Knowles, Contralto; Ifor Jones, Conductor; Corleen Wells, Soprano, and John Jameson, Tenor

two on Saturday.

The Friday program was of exceptional interest and included the Cantata No. 69, 'Praise ye the Lord, O my spirit'; the Motet, 'Come Jesu, Come' and the Cantata, 'God Is My King', sung in the afternoon; and in the evening, the Cantata No. 104, 'Thou Guide of Israel', the Cantata No. 82, 'It Is Enough', and the 'Magnificat'.

The skies were clear for the first day (in keeping with another Bethlehem tradition), but on the second day the weather was fitful and a few heavy drops disturbed the listeners on the lawn during the performance of the Mass. But on Friday the usual pastoral pageantry was everywhere in evidence. For several hours before the first session began enthusiasts arrived laden with blankets, rugs, steamer chairs, pillows and picnic-lunches, and the spacious lawns surrounding the chapel were thick with people studying scores.

Quaint Setting Adds to Charm

In the town of Bethlehem all available hotel rooms were occupied by the influx of visitors; some were assigned to quarters in private houses and some spent the night in nearby Allentown and Easton. Though the drawing-power of the festival is primarily the music of Bach, yet the lovely old town with its steep, tree-shaded streets, by-ways and quaint old buildings, among which those of the Moravian Seminary hold a high architectural place, lend no little charm to the event. The conjunction of great music and industry—for the famous Bethlehem steel mills are located here—is not merely a fortuitous circumstance, but an example of civic culture and effort that other American towns might follow to good advantage. If the nearby towns and lawns about the Chapel were crowded, the Chapel itself, which accommodates about 1200 persons, was

filled to the last pew and camp-chair.

At the first session Mr. Jones's interpretations made the immediate impression that he possesses authority, sensitivity and excellent musicianship, an impression borne out by the remaining programs. His conducting is energetic, his gestures clear, and he apparently had all the scores and each detail of each score at his finger tips. The response of the choir was superb. There were no distortions of tempi and no vagaries to be discerned in his expositions, but each chorus, each chorale was sung with clarity and precision, and the orchestra and soloists as well, responded to his commands in praiseworthy manner.

The first two cantatas performed, 'Praise ye the Lord', and 'God is my King', were objectively stated and sung with a simplicity and forthright vigor that brought out the best qualities of the music and attained the high standards in accordance with the rigorous, yet rewarding traditions evolved by the pioneering Dr. Wolle.

Work of the Soloists Pleases

The work of the soloists throughout was uniformly good. Miss Knowles, well known to festival-goers, sang with much beauty of tone and admirable sense of style, as well as with notably clear diction. Miss Wells, who substituted for Miss Vreeland, revealed a pleasant voice of a generally refreshing calibre, as did the tenor, Mr. Jameson, a newcomer to the festival. Though his top tones were sometimes insecure, yet his voice in the middle registers was of good timbre and well produced. Mr. Falkner was one of the mainstays of the entire event and his work throughout was notable for his superb musicianship. His singing in the cantata for solo bass, 'It Is Enough', at the evening session, was of a high order. In the

Choir Sings B Minor Mass for Thirty-second Time—'Magnificat', Four Cantatas and Motet Given at Two Sessions on First Day

long and difficult aria 'Slumber on, oh weary spirit', he colored repetitious phrases, varied the dynamics, and in general by his artistry made what might have been a tedious piece of work in other hands, into one of the highlights of the evening. It had only been sung once before in Bethlehem, in 1912.

The 'Magnificat' closed the first day's proceedings, but prior to its performance the chorale 'World Farewell', was sung in memory of Vernon K. Melhado, who died in 1938. The climax of the evening and the first day came with the singing of the 'Gloria Patri' at the close of the 'Magnificat', and the audience



Bethlehem Globe-Times

Mrs. Gretchen Wolle Baker of Falmouth, N. S., Daughter of the Late Dr. Wolle, Festival Founder, with Henry Snyder, President of the Festival

arose to stand throughout the remainder of the chorus, some members joining in the singing, a somewhat unusual procedure, since ordinarily the audience only stands to sing the chorales printed in the program for that purpose.

Thirty-Second Performance of Mass

Despite the interest the soloists hold for many who come to the festival, it is the choir which inherits the glory of the kingdom of Bach—the choral portions of the B Minor Mass. Upon this occasion the work was sung for the thirty-second time. With the exception of the year 1924, it has been given annually since 1912. Previously, it was given but four times in the interval between the founding of the festival in 1898 and 1912.

It is not too much to say that it is for the performance of this work in particular that admirers of Bach come from all over America and even from Europe to hear it sung, as in this country at least, only the Bach Choir can sing it. There are still members in the chorus who sang under Dr. Wolle in 1900 when it was first given and with such great devotion and a tradition of so long a duration it is small wonder that the chorus has become deservedly famous.

Under the new conductor old standards were upheld, and if there were any doubts as to Mr. Jones's ability, or as to

(Continued on page 29)

'THE DEVIL AND DANIEL WEBSTER' HAS PREMIERE

Folk Opera by Stephen Benet and Douglas Moore Launches New American Lyric Theatre

By OSCAR THOMPSON

THE Devil and Daniel Webster, the first of two new American works decided upon for the trial weeks of the impressively sponsored American Lyric Theatre, was given its premiere on May 18, with the second, 'Susanna Don't You Cry', scheduled for first performance four nights later. The American Lyric Theatre being not a theatre, but a producing group, its productions are being housed at the Martin Beck. Collaborating in the series of performances is the League of Composers.

Whether either of the new works can really be classified as "opera" is arguable, but both make liberal use of the singing voice and of a supporting orchestra along operatic lines. The authors of 'The Devil and Daniel Webster' have styled it "an American folk opera" and it may be said to resemble German Singspiel in its form, being a play with occasional music rather than a musical work with occasional spoken lines. 'Susanna Don't You Cry' is termed "a musical romance" and most resembles some of the light operas of an earlier day in its stringing together of more than a score of Stephen Foster songs. In the one case there is an original score by Douglas Moore, in the other an adaptation of another man's melodic ideas by Clarence Loomis. Only 'The Devil and Daniel Webster' will be dealt with in this review. Of 'Susanna Don't You Cry' and two evenings devoted to the Ballet Caravan there will be opportunity to speak in a later issue.

Purposes of the Venture

The American Lyric Theatre, which began its ministrations with Robert Edmond Jones, the noted scene designer, as managing director, has stated its purposes as follows:

To encourage, support and promote

THE DEVIL AND DANIEL WEBSTER, by Stephen Vincent Benet and Douglas Moore; Fritz Reiner, conductor; staged by John Houseman; designed by Robert Edmond Jones; produced by the American Lyric Theatre at the Martin Beck, May 18.

Jabez Stone.....	John Gurney
Mary Stone.....	Nancy McCord
Daniel Webster.....	Lansing Hatfield
Mr. Scratch.....	George Rasely
The Fiddler.....	Fred Stewart
Justice Hathorne.....	Clair Kramer
Clerk of the Court.....	Edward Marshall
Simon Girty.....	Ernice Lawrence
King Philip.....	Philip Whitfield
Teach.....	Lawrence Siegle
Walter Butler.....	Don Lee
Smeed.....	W. H. Mende
Dale.....	Paul Roberts
Morton.....	James Chartrand
A Jurymen.....	Jay Amiss
A Jurymen.....	Karl Holly
A Jurymen.....	Alan Stewart
A Jurymen.....	James Gillis
A Jurymen.....	Frank Chamberlain

the musical, dramatic and choreographic arts;

To provide employment for American artists;

To create opportunities for singing opera in English;

To cultivate the taste of the American public by producing works in the form of lyric drama;

To stimulate compositions for the lyric stage by American authors and composers;

To produce at prices within the reach of the general public.

The production of 'The Devil and Daniel Webster' conformed worthily to these purposes. To begin with, it was a stage adaptation by the American poet, Stephen Vincent Benet, of his short story of the same title. The musical score was likewise the work of an American and the cast was almost solidly American. The language of the performance, of course, was English. Mr.



Vandamm Studio

George Rasely as The Devil, Nancy McCord as Mary Stone and Lansing Hatfield (Right) as Daniel Webster

Benet has used verse for lyrical episodes. There are occasional solos, duets and some concerted singing, and the orchestra sometimes accompanies spoken lines, as in a climactic oration by Webster which is the Devil's undoing.

Briefly summarized, the tale is that of a young New England farmer who has sold his soul to the Devil in return for the material success that will enable him to marry. In the guise of a Boston lawyer, the Devil interrupts the wedding festivities and is only prevented from claiming as his property the bridegroom's soul by the legal strategy and the eloquence of Webster, who challenges the validity of the contract made between the farmer and the Devil. By his gift of argument, Webster wrests a verdict in favor of his client from a hostile jury made up of famous traitors, cutthroats and scoundrels summoned from the infernal regions by his satanic opponent. It is a "spread eagle" address, founded on a "liberty" speech made by the real Daniel Webster.

Qualities of the Score

Mr. Moore has set the lyrics smoothly and expressively. At the premiere much, though by no means all, of what was sung could be understood. Where there was fault, it was with the enunciation of the singers rather than with the composer's treatment of the words. The vocal writing is straightforward and persistently melodious. But there is nothing very striking about this melody. It is honest and rather plain, with no disturbing banality and no exhilarating inspiration. Daniel Webster sings engagingly about his farm and livestock. The bride gives voice to a prayer that has its fair measure of musical appeal but falls just short of the pathetic. Her husband recounts his sorry bargain in music that is acceptably dramatic in spite of the faint humor of a reference to his need of Sunday "pants". The Devil is at his best in his fiddle playing—and that emanates from the orchestra pit.

The score is not strong in characterization. New Hampshire in this instance might be any other state, though to expect a composer to be not only "American" but sectionally so is to carry the idea of "local color" rather far. Except for some country dances at the beginning, the music is scarcely of a "folk" character. The score is not a weighty or a complex one, but is the work of a serious, well-grounded musi-

cian, who thinks in terms of melody rather than tune, and whose orchestration is that of full-fledged opera rather than of the Broadway "musical." The music carries on the plot, rather than interrupting it, and has little in common with the song-hit parades of musical comedy.

Still, the effect is very much that of incidental music, because of the preponderance of spoken dialogue and the casualness of the musical passages. It is to be suspected that Mr. Moore felt called on to subordinate his own talents to those of the poet, with a result that his music, good as it is, is crowded into second place.

Praise for Performance

As presented, the work is in one act, with a single setting, though the manipulation of the lights gives the effect of several scenes. For the production and the performance there can be little but praise, save as the artists fell short of first rate stage characterization. Lansing Hatfield sang and acted well as Webster, but his make-up did not conceal the fact that he is young. Conceivably a David Bispham might have given some real suggestion of the great orator and beloved neighbor. George Rasely's Devil was sly and insinuating, if of limited vocal effectiveness when the call was for dramatic emphasis in the singing. John Gurney and Nancy McCord did what was demanded of them as Jabez and Mary Stone. If he had not been so hurried by his affair with the Devil, Jabez might have done well to have imparted to Mary the secret of his superior enunciation. It would have aided her materially in her otherwise very pretty delivery of her prayer song.

Fritz Reiner was a tower of strength in the production. Given an orchestra that was adequate in numbers and quality, he enabled the score to put its best foot forward—there was no foginess, no sagging of spirit, no ragged playing. Author, composer and conductor were called to the stage to bow at the conclusion of the performance, together with the stage principals. The audience was a brilliant one and it applauded with every ostent of enthusiasm.

Preceding the opera, the Ballet Caravan gave a delightful performance of its amusing 'Filling Station', with music by Virgil Thomson, which was first presented in New York a year ago. Fritz Kitzinger conducted.



Caputo

Four Composers Whose Works Figure in the Activities of the American Lyric Theatre Are Seen Presenting Their Scores to Dr. Carleton Sprague Smith, Chief of the Music Division of the New York Public Library. From the Left, They Are Clarence Loomis, Douglas Moore, Elliott Carter and Aaron Copland. Bettina Hall, Soprano, Completes the Group

Exposition Visitors Hear Opera and Symphony

Programs of National Music Presented Under Auspices of Various Countries—Damrosch Conducts Ninth Symphony—Kiepura Gives First Recital in Hall of Music

Within the fortnight, the Wagner Series of the Metropolitan Opera given in connection with the New York World's Fair, including the 'Ring' Tetralogy, neared completion. National events included a performance by the Finlandia Chorus under Heikki Klemetti; a concert conducted by Walter Damrosch, at which he was honored for his services to American music; a second Brazilian concert conducted by Burle Marx; a Swiss concert, at which Rudolph Ganz and Ernest Schelling shared the podium; and a Rumanian concert under Georges Enesco. Jan Kiepura, tenor, gave the first of the solo recitals at the Fair Music Hall.

Finlandia Chorus Sings at World's Fair

The Finlandia Chorus, Heikki Klemetti, conductor, which had been heard in New York previously, sang in the Hall of Music at the World's Fair on the evening of May 6, making its farewell appearance. An audience of unusual size and great enthusiasm was attracted so that practically the entire list of works was sung twice over, not only to satisfy those who wished to hear repetitions, but also those who missed the first performances.

As a tribute to both Finland and the United States, the chorus sang 'The Star-Spangled Banner', and put native Americans to shame by knowing the words and singing all the high and low notes. The Finnish hymn, 'The March of the Bjorneborg', forbidden while the country was a part of Russia, like the American anthem, was heard by a standing audience.

Sibelius's 'Venemätkä' began the list, setting a definite lyric quality for the evening. Aksel Tornudd conducted a composition of his own. Other Finnish musicians represented included Kajanus, Tornudd, Madetoja, Carlson and Palmgren. Arnold Tilgmann, tenor, and Sulo Saarits, baritone, were soloists, both winning much applause.

Damrosch Is Honored at Concert

Walter Damrosch's services to musical life in America were honored anew at the concert which he conducted in the World's Fair Music Hall on the afternoon of May 7. The New York Philharmonic-Symphony, a chorus composed of members of the New York Oratorio Society and the Schola Cantorum, and a quartet of soloists including Rosa Tentoni, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Glenn Darwin, baritone, performed the work which was the apex of the afternoon—Beethoven's Ninth Symphony. The program follows:

Overture to 'The School for Scandal' Samuel Barber
'An Abraham Lincoln Song' Walter Damrosch
Symphony No. 9 in D Minor.....Beethoven

As Olin Downes, director of music for the fair, phrased it, the first half of the program was devoted to American composers, "both of them young". Mr. Downes addressed Mr. Damrosch at the intermission, and gave him an illuminated parchment containing the names of many who participated in honoring the conductor, including those of Governor Lehman, Mayor LaGuardia and Harry Harkness Flagler. He also presented him with a first edition score of Beethoven's 'Pastoral' Symphony. The progress of music in America will always owe much to Dr. Damrosch's pioneering. Mr. Downes pointed out, adding that in the planning of the music for the World's Fair his counsel had been of the greatest value.

The photograph of Helen Jepson on the front cover is by Alfredo Valente, N. Y.



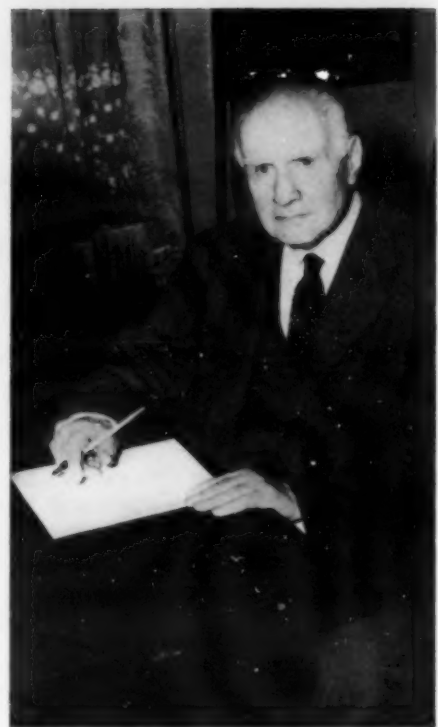
Leonard Hyams

Appearing in a Paramount Picture Entitled 'The Star-Maker', in Which Bing Crosby Will Play the Leading Role

CONDUCTORS

THREE

Left, Ernest Schelling and Rudolph Ganz, Co-conductors of a Swiss Program, Take Delight in a Particular Phrase. Right, Walter Damrosch, Who Was Honored at a Concert in Which He Conducted Beethoven's Ninth Symphony. At the Age of Seventy-seven, Dr. Damrosch Is About to Embark Upon a New Career. He Will Invade Hollywood as a Motion Picture Actor,



Cosmo-Sileo

World's Fair Hall of Music took place on the evening of May 9, with Burle Marx again conducting the New York Philharmonic-Symphony and with the Schola Cantorum and Brooks Dunbar, tenor, as assisting artists. The program follows:

'Maracatu Chico Rei'.....Mignone
'Caixinha de Boas Festas'.....Liszt
'Choros' No. 10.....Villa-Lobos
'Faust' Symphony.....Liszt

These two Brazilian concerts have rendered real service in calling attention to the superb scores of Hector Villa-Lobos, one of the most fecund and brilliant composers not only of his own country but of the world to-day. Unconventional in their orchestration, often careless or off-hand in their development, his compositions have an electric vitality which is fascinating. Here is a composer who has absorbed the primitive lore and traditions of his people into his very life's blood, and who has recreated them in an art form. Like Stravinsky, Villa-Lobos presents a fascinating fusion of highly sophisticated elements with a profound feeling for his cultural ancestors.

The 'Caixinha de Boas Festas' or 'Magic Window' is a charming little suite depicting the visions of delight which Nini, a Brazilian Cinderella, sees in a magic window, but may never obtain, among these amusingly enough being listed 'Boy Scouts'. This work is captivating in its witty orchestration and inventiveness. The 'Choros' No. 10, called 'Razga O Coracao' or 'Speak, O Heart', is a poignant mood study, with the sopranos singing a poem at the close which gives a key to the work and with the chorus proclaiming a magnificent chant. This score is somewhat turgid and prolix, but so full of passion, originality and inspiration that one remembers it with enthusiasm. The Schola Cantorum, which had been trained by Hugh Ross, again demonstrated its extraordinary ability. Mr. Marx and the orchestra played these works with communicative elan. The evening began with a vigorous suite by Mignone based on the legend of an African tribe which was brought in slavery to Brazil but which won its freedom.

Liszt's 'Faust' Symphony, as the other half of the program, precluded any possibility of monotony of style. The chorus, soloist and orchestra gave an excellent account of themselves in it. Among the listeners of the evening was Serge Koussevitzky. It is to be hoped that he and other conductors will let us hear more of Villa-Lobos and his compatriots after Mr. Marx has completed his spade-work.

Concert of Swiss Music Heard in World's Fair Series

Rudolph Ganz and Ernest Schelling shared the podium for the concert given under the auspices of the Swiss Minister to the United States and the Swiss Commissioner General to the World's Fair, in Carnegie Hall on the evening of May 11 by the New York Philharmonic-Symphony

with four soloists: Roger Aubert and Oscar Ziegler, pianists; Cecil Leeson, saxophonist; and Mishel Piastro, violinist. The program follows:

'Little Suite' Op. 27.....Volkmar Andreae
Concertino for piano and orchestra.....Arthur Honegger
Ballad for saxophone, strings, piano and percussion.....Frank Martin
Concertino for piano and orchestra.....Conrad Beck
'Suite Tessinoise' (second and third movements).....Gustave Doret
Finale from Symphony No. 2 in E Minor.....Hans Huber
Two Symphonic Interludes from 'Macbeth' (Acts I and III).....Ernest Bloch
Concerto for violin and orchestra.....Ernest Schelling
'Soir de Ramadan'.....Emile Blanchet
'Pacific 231'.....Arthur Honegger

Though Switzerland, geographically speaking, is a small country, this concert of Swiss music was of gargantuan proportions, lasting long after eleven o'clock and consuming much vital energy on the part of listeners and performers, often to good effect. For in nothing is the World's Fair series of greater significance than in its unparalleled survey of the development of symphonic music in the various nations. On this over-long but interesting program, the Andreae and Bloch works had first New York performances; the Martin, Beck, Doret, Huber and Blanchet compositions first American performances.

Andreae's 'Little Suite' is unpretentious music, with a charming, if harmonically familiar, slow movement. In vigorous contrast, the Honegger Concertino, which Mr. Aubert played brilliantly, kept one's ears tingling with its tart harmonies and piquant orchestration. Its slow movement is genuinely lyrical and its finale, which utilizes jazz effects, captivating. This is first-rate music, which unfortunately, could not be said of the diffuse and rather dismal saxophone ballad which followed, despite Mr. Leeson's superb playing. Nor was the Beck Concertino particularly enthralling from the listener's point of view, though Mr. Ziegler played it ably. Doret's Debussyan suite was a soothing finale to Mr. Ganz's half of the program.

The Huber excerpt proved to be solidly written, and often eloquent, symphonic music. There are other Bloch scores of far greater interest than the 'Macbeth' music, though it would not be wise to judge of the opera from these brief interludes. Mr. Piastro played the Schelling Concerto with elan, taking full advantage of its felicities of orchestration. By the time Blanchet's exotic 'Soir de Ramadan' and Honegger's dynamic 'Pacific 231' arrived, this listener had wilted completely, but Mr. Schelling and the orchestra were still performing with undimmed zest, and the two

(Continued on page 18)

Burle Marx Conducts Second Brazilian Concert at World's Fair

The second of the highly interesting concerts of Brazilian music presented by the commissioner general of Brazil at the

EVENTS OF FIRST MONTH AT LEWISOHN STADIUM

First Week

June 14, Gala Opening, Walter Damrosch, conductor; Albert Spalding, soloist in Tchaikovsky Violin Concerto
June 15, 16, 17, 18, Massimo Freccia, conductor
June 19, Alexander Hilberg, conductor; Josef Hofmann, soloist
June 20, Massimo Freccia, conductor

Second Week

June 22, 23, Opera 'Aida', Alexander Smallens, conductor, with Rosa Tentoni in title role, John Gurney, Carlo Morelli, Louis D'Angelo, Ljuba Senderowna, Norberto Ardelli, Thelma Votipka and Louis Purdey
June 24, 25, Massimo Freccia, conductor
June 26, Massimo Freccia, conductor; Robert Virola, soloist in Brahms Violin Concerto; All-Brahms program
June 27, Massimo Freccia, conductor

Third Week

June 28, Massimo Freccia, conductor
June 29 and 30, Fokine Ballet performances, Alexander Smallens, conductor, 'Scheherazade', 'Sylphides' and 'Prince Igor'
July 1, 2, 3 and 4, Alexander Smallens, conductor
July 3, Alexander Smallens, conductor; Joan Field, violinist, soloist
July 4, Alexander Smallens, conductor; All-American program

Fourth Week

July 5, 6, 7, 8, 9, Efrem Kurtz, conductor (Stadium debut)
July 10, Alexander Smallens, conductor; Gershwin program
July 11, Efrem Kurtz, conductor

Fifth Week

July 12, Frieder Weissmann, conductor (Stadium debut)
July 13 and 14, Opera 'Carmen', Alexander Smallens, conductor, with Bruna Castagna in title role
July 15 and 16, Frieder Weissmann, conductor
July 17, Andre Kostelanetz, conductor; Lily Pons, soprano, soloist
July 18, Frieder Weissmann, conductor



Dear Musical America:

When I am in the doldrums there is nothing like a clash of opinions among the reviewers to brighten up my particular horizon. I am so accustomed to their funny way of looking at things that I wasn't in the least upset when the dramatic critics couldn't give an award for the best play this year. But when drama critics and music critics had to review the same event, the American Lyric Theatre's production of 'The Devil and Daniel Webster', I knew there would be sport and I just sat back and waited for the post mortems.

I was not disappointed. After seeing myself defeated by Mr. Webster in the fable of Stephen Vincent Benet's concoction, and playing on a fiddle (ye Heavens, what slander!) music by the fearless Douglas Moore, I was in fine fettle to read all the papers, and extract what bitter revenge I might.

They all liked it! At least, in moderation. Three drama critics and five music critics found much to praise and little to condemn in the taking of my name in vain. But I noted this. The drama critics liked the music, the music critics liked the drama. Let me quote first from Chotzinoff, otherwise Chotzy, music critic for the *Post*:

"A pretty folk tale this. But whether 'The Devil and Daniel Webster' is enhanced by the music of Mr. Moore I find it difficult to determine. Indeed, it seemed to me that the story was most absorbing when the music ceased and the homely characters talked in New England fashion. Not that Mr. Moore's score is atonal. It is nice harmless music..."

But Anderson, drama critic of the *Journal* wrote:

"Mr. Moore's music seemed to me to sustain and enlarge the effect, and there are passages, especially in the demoniacal trial scene, that are as weirdly hypnotic as a memorable ghost story."

And when the "in-the-knows" mentioned local color there was more debate. Anderson said:

"It is a brief tale that has the lustiness of American legend about it, the humorous relish of New England folksiness..."

But Thompson, music critic for the *Sun* stated that:

"The 'legend' originated, it is admitted, with Mr. Benet, and neither in the text nor the music is there any positive suggestion of local color. New Hampshire might be any other state."

The *Herald-Tribune* attempted to avoid such discrepancies by having both music and drama departments on hand. And what happened? Well, there was a reversal of sides. Mr. Watts, of dramatic erudition, said:

"Mr. Moore's work, while invariably attractive, is just a trifle too modest and retiring for its own good."

Included in the review was a paragraph by Perkins, of the music staff, which said this about the music:

"It never handicaps the progress and point of the drama, and often it accomplishes what in theory an opera should accomplish throughout: the carrying-out and enhancement of the drama in musical terms."

Another bone of contention was the style of the music. I quote again from Anderson, who says that Mr. Moore "... attempted to get away from the clumsy devices and artificialities of grand opera ... to create something between Broadway musical comedy tinsel and the Metropolitan's gold braid."

But Downes, music critic for the *Times* avers: "the plot, simple and short, affords opportunity for all sorts of operatic device, though the ancient practices be coated over with more or less cunning and the dish served up with new and native seasoning."

Although these variations gave me some little satisfaction for the lack of respect evinced for me on all sides, my satanic glee was climaxed when I compared reports on the proper classification of this so-called "folk-opera." Is it a play with incidental music, or is it an opera wherein the music is essentially a part of the product? Atkinson, drama critic for the *Times*, wrote in his Sunday article on May 21:

"Mr. Moore's 'occasional music' seems like a very integral part of this enterprise. For it not only enriches Mr. Benet's New England fable but it makes possible—in fact, it makes agreeable—the parts of the drama that leave this solid earth and invade the world of legend and fancy."

Yet Thompson in a Saturday article in the *Sun* on May 20 said:

"There is always the danger that in performance a work like 'The Devil and Daniel Webster' will fall between two stools, that of drama and that of opera. But further back, there is a danger that the composer will not have the incentive or the leeway for the sustained and developed musical utterance that will give his score importance in its own right and lift it out of the class of incidental music."

"Mr. Moore has done his part of 'The Devil and Daniel Webster' with skill and taste. ... But this reviewer is unable to escape the feeling that the subject, much as it seems to have appealed to the composer, afforded him relatively little scope for the lyric scenes which, more than consideration of the effect of the text, are what have made opera an enduring and cherished form of art entertainment."

I chortle over these differences of opinion as to whether this is a play with incidental music, an opera dressed up on the old lines, or a true American "folk-opera," but I think the most significant thing about this production is that opera is still going to the devil and doing it "the American way."

* * *

Tales come trickling in to me about the recent tour of the Metropolitan Opera, and though I am not at liberty to reveal the source of my information, I can tell you some of the incidents of that cross-country trek. When supposedly temperamental song birds are

cooped up together in the confines of a couple of Pullman cars, things are bound to happen. Seems to me that the funniest of all was the Easter egg hunt which somebody thought of. Grace Moore gave the prizes, a bottle of champagne and a bottle of cognac, and guess who won? Ezio Pinza. The daring bass

baseball idols were only a flock of opera stars was too bitter for words.

* * *

Conventions are not without their humorous side, as the following incident at the National Federation of Music Clubs Biennial will attest. Crowded into the Lord Baltimore ball-

SCHERZANDO SKETCHES

By George Hager

No. 65



"If only he wouldn't try to look like Brahms!"

was the only man who had the nerve to open a door labeled with a word of five letters and search the premises.

I heard, too, that Miss Moore and Mr. Kiepora had some difficulty over the position of the table in the second act of 'La Bohème', and that there were tricks afoot. Finally, the stage manager nailed the table to the floor, so that it couldn't be moved. Somebody's face was very red and somebody almost missed a cue.

Nearer tragedy than comedy was the incident in, I believe, the Dallas theatre, where Marjorie Lawrence had been invited to a box party because she wasn't singing at that particular performance. The soprano came out into the lobby in intermission, and she was wearing a dress with diaphanous skirts. Somebody waved a lighted cigaret too close for comfort and safety, and Miss Lawrence was more realistically wrapped in fire than ever she had been by Loge at Wotan's command in 'Die Walküre'. Quick action on the part of her companions saved her from serious injury.

A circumstantial account of the company's arrival in Dallas reveals an incident of illuminating character. Freddy Huber, Baltimore's music generalissimo, who was traveling with the troupe, went up to the hotel desk to register, and the clerk stared at him in wonder.

"You must be with the Chicago Cubs," said the baseball-minded clerk in admiration and awe. Evidently they were expected in Dallas about that time.

"Sure, and I'm the manager," responded Huber, not to be confounded.

"But where is Gabby Hartnett?" enquired the clerk.

"Right over there," said Huber, pointing to Mr. Pinza (who seems to have been the focal point for fun on the trip). The whole thing got straightened out somehow, but the disappointment of the clerk, who found his beloved

room in Baltimore were hundreds of delegates and visitors on Friday afternoon to hear an American music forum and a program by the Gordon String Quartet. My imp who was there told me that the room was plenty hot, and as the discussion wore on, and the music began, there was a good deal of running in and out. It was, to be sure, a very long program (in a row of equally long ones), but the exodus in the middle of the quartet program obviously began to get on the nerves of the quartet, and who can blame them?

Finally, just before the playing of the last work on the program, a quartet by Walter Piston, Jacques Gordon could stand it no longer, and rose to his feet. A "sh-sh-h-h-h!" went over the audience like a sibilant wave, and Mr. Gordon had quiet for his speech.

"I would like to point out," he said, with some plaintiveness, "that the next number is not Haydn's 'Farewell' Symphony, but the Quartet No. 1 by Walter Piston."

Whereupon a little old lady, sitting quietly in back of my imp, turned to her companion and said in surprise:

"Oh my, they must have changed the program!"

* * *

There's nothing like a banquet with music to remove men's masks and expose their secret yearnings. Recently I sat at a festive board, next to an eminent state official. After listening soulfully to the singing of a group of industrial employees, he turned confidently to me. "I know nothing about music," he said, "but I certainly love male choruses"—pause—"and symphonies." And what else, wondered your

Mephisto

FLORENCE HOLDS FIFTH 'NATIONAL REVIEW OF MUSIC'

Italian Syndicate of Musicians Presents Works by 39 Contemporary Native Composers, Showing Creative Will and Living Fervor

By GUIDO M. GATTI

FLORENCE, May 1.

THE day is past when young composers embarking on their careers either found the channels of performance and publication almost hermetically sealed to them, or else, in the most favorable cases, were allowed a mere pin-hole through which an elect few—and not always the most meritorious—might pass at great pain. Today a young man finds the road in every profession and in every country stretching open and level before him. This is so, in a special way in Italy, where there are many institutions actively welcoming students, giving them support in their first difficult steps, and observing and guiding every potentiality and every revelation of talent.

In the field of music one such institution that has proved itself useful is the periodic Review of Composers organized by the National Syndicate of Musicians, of which Maestro Giuseppe Mulé is secretary and Maestro Mario Cori technical adviser. From April 4 to 12 Florence held its fifth National Review of Contemporary Music. Thirty-nine composers, representing every form—symphonic vocal, and chamber music—participated. These composers were either winners in contests regularly organized by the Syndicate (seven such contests were held this year), or else had been invited by the Syndicate or designated by Regional Syndicates, which hold "Reviews" of their own periodically.

The first four National Reviews took place in Rome in the years, 1930, '33, '35, '37. In all, 228 compositions by 129 composers were performed. Each "Review" consisted of one or two symphonic concerts, a *sinfonietta* concert, and some concerts devoted to chamber music. The names of the better known and recognized composers were placed beside those of unknown young men, some of whom have since fulfilled the hopes their early works had aroused. This is true of Franco Margola, who composed a Trio which has found its way into the repertory of the "Trio Italiano Casella-Poltronieri-Bonucci."

Performances Carefully Prepared

The performances at the "Reviews" are particularly painstaking and of a kind to present the selected compositions in the best light. The finest Italian orchestras, such as that of the Augusteo, the best ensembles, and the best known soloists collaborate at these sessions in a spirit of camaraderie and they always awaken great interest, not only among professionals but among the music-loving public.

At the Florentine "Review", organized by Mario Corti, there were two orchestral concerts under the direction of Antonio Votto and five devoted to chamber music. It would be useless to catalogue all the composers who took part, so we shall confine our remarks to those who, for one reason or another, made vivid impressions. To begin with, there was a 'Concerto à Tre', for violin, 'cello, piano and orchestra by G. F. Malipiero, composed last October. It struck us as a notable



Gino Gorini



Leone Massimo



Nino Rota

work distinguished by thematic clarity and perspicuity and delightful orchestration. Especially inspired is the second movement (*Lento*), opening with an unaccompanied passage for the three solo instruments and achieving a serene and noble mood of contemplation. Among composers already recognized through earlier compositions were the late Mario Pilati, who died recently still a young man (he was born in 1903), and the first movement of whose String Quartet in A was played by way of commemoration; Gino Gorini, one of the liveliest disciples of Malipiero, who stepped forward with an ingratiating violin concerto that had won a Syndicate award, and Virgilio Mortari, who offered some highly graceful *Cantilene* for two voices and piano, to popular Tuscan texts.

Also included was Nino Rota's Sonata for fourteen instruments (six winds, seven strings, and harp), a recent reworking of the Sonata for flute and harp composed in 1937. Rota is still very young (he was born in 1911), in spite of which he has been favorably spoken of for the last sixteen years. Highly precocious, in 1923 he confected an oratorio, and later, in 1926, a musical comedy. However, he is no *enfant prodigue*. His subsequent works—few in number but all significant—show indisputable worth and exhibit a firmly decisive personality, if one fixed within relatively narrow limits. Rota is a *poeta minor*, a "twilighter", an intimist, a Guido Gozzano, a Charles Vildrac of music. He has a predilection for delicate colors, soft and somewhat effeminate lines and the suave and concentrated atmosphere of refined taste and subtle sensibility. The formal patterns of his compositions are always carefully worked out, almost precious, and the structure conceals a deft architect conscious of the resources of his material, beneath its apparent fragility.

A Cantata in Praise of Sculpture

Singularly interesting is the figure and esthetic method of Leone Massimo, born in Rome in 1896. Belonging to the old noble family of the Princes Massimo, he studied under the guidance of Ottorino Respighi and Charles Koechlin, but has made himself essentially what he is unaided, setting himself technical and artistic tasks that put his remarkable knowledge and intelligence to a supreme test. He already has to his credit symphonic compositions, chief among them a violin concerto written in 1937,

and a great deal of chamber music, including a Sonatina for 'cello and piano, and a Trio for harpsichord, flute, and clarinet. Particularly deserving of attention is the 'Elogio della Scultura' for voice and small orchestra, performed in Florence. The text of this cantata, furnished by Rosso di San Secondo, hymns the praises of the art of sculpture as the one which succeeds in surviving—motionless but undeformed—down the centuries; the one art "obeying the eternal laws of form, simple yet capable of complex expression, a geometric wonder of the dream taking shape and becoming the tangle embodiment of the myth, the captured intuition of the fancy".

Massimo's music, here and in previous works, tries to seize this very immobility, this will to flight from the time-sense, from the fluctuation of passion and taste, and transform it into terms of sound. It is religious and austere music, perhaps a bit cold and distant here and there, but music which wins our esteem without recourse to the blandishments of an eloquent and superficially impassioned idiom. In this Olympian, but far from apathetic, conception of form we find the most salient characteristic of Leone Massimo's music. And for that reason he impresses us as exquisitely and doubly Roman. Indeed, the structure of the cantata, 'Elogio della Scultura', has the very solidity of an imposing marble statue; like it, wrapped around a single theme of plastic beauty from which springs the full development of the work.

New Works Interesting and Curious

An episode from the religious work, 'Santa Caterina da Siena', the Trevisan Sante Banon, another pupil of Malipiero's, was also performed. This fragment gives an excellent idea of the style of this "Sacra Rappresentazione", which everybody hopes to be able to judge soon in the theatre. Among the other compositions was a concerto for piano and brasses (two trumpets and two trombones) by a pupil of Casella, Youry Schleiffer-Ratkoff, who was born of Russian parents but is an Italian citizen and lives in Italy. This is a curious work, interesting for its instrumentation, but perhaps a little over-written and repetitious as regards thematic material. Still another composition bearing pages indicating a talent worthy of attention, if somewhat short of full maturity and mastery of expressive means, is the piano

Leading Orchestras, Ensembles and Soloists Collaborate in Performances—All Forms of Composition Are Used

sonata of Walter Grandi, the son of a worker and a worker himself, who was born near Bologna in 1908.

Finally, we might mention a string quartet, 'La Nativita', by Annibale Bizzelli, two piano studies by Arnaldo Benvenuti, a Sonata for viola and piano by Italo Lippolis, a 'Favoletta' for voice and piano by Mario Peragallo, a 'Rapsodia Funebre', for piano by Amerigo Girotto, and three songs for soprano and piano by Renato Parodi. All these works, and many others which space prohibits itemizing, served to exhibit the excellent musical training undergone by these composers as well as a creative will and living fervor which augur well for the near future of Italian music.

CHICAGO SYMPHONY SOLOISTS ARE LISTED

Artists Who Will Appear in Series on Thursdays and Fridays Are Engaged

CHICAGO, May 20.—Soloists for the Thursday-Friday series in the forty-ninth season of the Chicago Symphony, opening Oct. 12 and running to April 19, together with the programs for the first twelve concerts were recently listed. Frederick Stock continues as conductor with Hans Lange his associate.

Rose Pauly, on the third program, will sing a group of songs and the Finale of 'Salome' in an all-Strauss evening. Egon Petri will play the Busoni Piano Concerto; and Yehudi Menuhin the Lalo F Minor Violin Concerto. Vronsky and Babin will play a pair of two-piano concertos, the Bach C Minor and Mr. Babin's own composition in that form. Zino Francescatti will offer the Paganini D Major Violin Concerto; and an all-Beethoven program will embrace a revival of the Ninth Symphony, soloists to be announced later. Fritz Kreisler will return in the Beethoven Violin Concerto; and Rudolf Serkin in the Beethoven C Minor Piano Concerto.

Isaac Stern, violinist, will play the Sibelius Concerto and Beveridge Webster a new piano concerto by Anis Fuleihan and the Liszt 'Totentanz'. After a year's absence, Nathan Milstein will be back with the Tchaikovsky Violin Concerto. Myra Hess is to be heard in the Brahms D Minor piano concerto. The two succeeding concerts will be conducted by Serge Prokofieff and Igor Stravinsky, respectively. Vladimir Horowitz will return after a lapse of five years, in the Rachmaninoff D Minor Piano Concerto. Georges Enesco will conduct his own Third Orchestral Suite and play an unspecified violin concerto.

Robert Casadesu will be soloist in the Brahms B Flat Major Piano Concerto and John Weicher, concertmaster of the orchestra, is listed for the Prokofieff Second Concerto. Gregor Piatigorsky will play Dr. Stock's 'Cello Concerto and the final soloist will be Artur Rubinstein, in the Tchaikovsky B Flat Minor piano Concerto.

NEW OPERA SEASON FOR SAN FRANCISCO

Company Plans Performances of Twelve Works and Announces Casts

SAN FRANCISCO, May 20.—The San Francisco Opera Company has announced its casts and repertoire for the 1939 season, which will extend from Oct. 13 to Nov. 4. They include:

'Die Walküre', with Kirsten Flagstad, Lauritz Melchior, Marjorie Lawrence, Kathryn Meisle, Julius Huehn and Deszo Ernster; Eric Leinsdorf, conductor.

'Fidelio', with Flagstad, Melchior, Charlotte Boerner, Huehn, Fred Destal, Hans Clemens and Ernster; Leinsdorf conducting.

'Tristan und Isolde', with Flagstad and Melchior, Meisle, Huehn, Ernster, Cehanovsky and Norman Cordon; Edwin McArthur, conducting.

'Madama Butterfly', with Mafalda Favero, Hertha Glatz, Alessandro Ziliani, Carlo Tagliabue, Norman Cordon, Ludovico Oliviero; Gennaro Papi, conducting.

'Otello', with Martinelli, Tibbett, Maria Caniglia, Thelma Votipka, Ernster, Cehanovsky, Oliviero; Gaetano Merola conducting.

'Rigoletto', with Lawrence Tibbett and Lily Pons, Zilliani, Cordon, Ernster, Cehanovsky; Papi conducting.

'The Barber of Seville', with Lily Pons, Nino Martini, Bonelli, Baccaloni, Cordon; Merola conducting.

'Tosca', with Caniglia, Tibbett, Ziliani, Baccaloni; Papi conducting.

'Il Matrimonio Segreto' (first time in San Francisco), with Tito Schipa, Favero, Stignani, Baccaloni, and Leins-

dorf conducting.

'Manon', with Favero, Schipa, Bonelli, Cordon, Cehanovsky, Oliviero; Merola conducting.

The popular series will include repeats of 'Die Walküre' with Hertha Glatz replacing Meisle and Destal replacing Mr. Huehn of the first cast, and 'Rigoletto' without changes; also 'Il Trovatore', with Martinelli, Favero, Bartlett, Bonelli, and Papi conducting; and a double bill of 'Don Pasquale' with Favero, Baccaloni, Bartlett and Bonelli under Papi's baton and 'Cavalleria Rusticana', with Stignani, Ziliani, Tagliabue, and Votipka under Merola's baton. M. M. F.

HOLLYWOOD BOWL EVENTS TO BEGIN WITH 'AIDA'

Two Pre-Season Performances Planned—Hofmann to Play at Official Opening

LOS ANGELES, May 20.—Two pre-season performances of Verdi's 'Aida', will mark the opening of the summer series of Hollywood Bowl events. These will be given on July 7 and 8, although the official opening is announced for July 11. Pietro Cimini will conduct, and leading parts will be sung by Dusolina Giannini, Bruna Castagna, Frederick Jagel and Richard Bonelli. The performances will be for the benefit of the Philharmonic Maintenance Fund.

Josef Hofmann will be soloist on the opening night of the regular Bowl series. Pierre Monteux will conduct. Albert Coates will conduct during the second week, continuing for six performances, and will be followed by Artur

Rodzinski and Otto Klemperer. Operas and ballets, to be announced, will be given on Tuesday nights. Thursday nights will be solo nights, with symphonies scheduled for Fridays. Lily Pons will be heard in a concert in August. H. D. C.

STRAVINSKY APPOINTED TO POST AT HARVARD

Composer Named Charles Eliot Norton Professor of Poetry at University

BOSTON, May 20.—Igor Stravinsky, composer who now makes his home in Paris, has been appointed Charles Eliot Norton Professor of Poetry at Harvard University for the 1939-40 academic year. The University stated that Mr. Stravinsky will be in residence in Cambridge and that he will deliver not less than six public lectures on music.

The Charles Eliot Norton Professorship of Poetry is awarded annually to men of high distinction, regardless of nationality, and preferably of international reputation in poetry, music, or any other of the fine arts. This is said to be the first instance in which a musician and a composer has been chosen to fill the post. G. M. S.

Norman Cordon Weds Susan Van Landingham

CHARLOTTE, N. C., May 20.—Norman Cordon, bass of the Metropolitan Opera Company, married Susan Deane Van Landingham on May 17 in Saint Peter's Protestant Episcopal Church. Ralph Van Landingham, the bride's father, gave a reception at the Charlotte Country Club following the wedding ceremony.

CHICAGO CITY OPERA PLANS FALL SEASON

Pinza to Sing Boris in Special Performance on Oct. 28—Casts Outlined

CHICAGO, May 20.—A performance of 'Boris Godunoff' will launch the Chicago City Opera Company's seven weeks' season next fall on the non-subscription opening night on Oct. 28. Ezio Pinza will sing the title role.

Beginning the regular subscription series, 'Andrea Chenier' will be sung on Oct. 30. Rose Bampton will sing Madeleine; Galliano Masini will sing the title role, and Carlo Morelli will make his first appearance of the season. 'La Traviata' will be presented on Nov. 1. Helen Jepson, Tito Schipa, and John Charles Thomas will take the principal roles.

'Trovatore' and 'Louise'

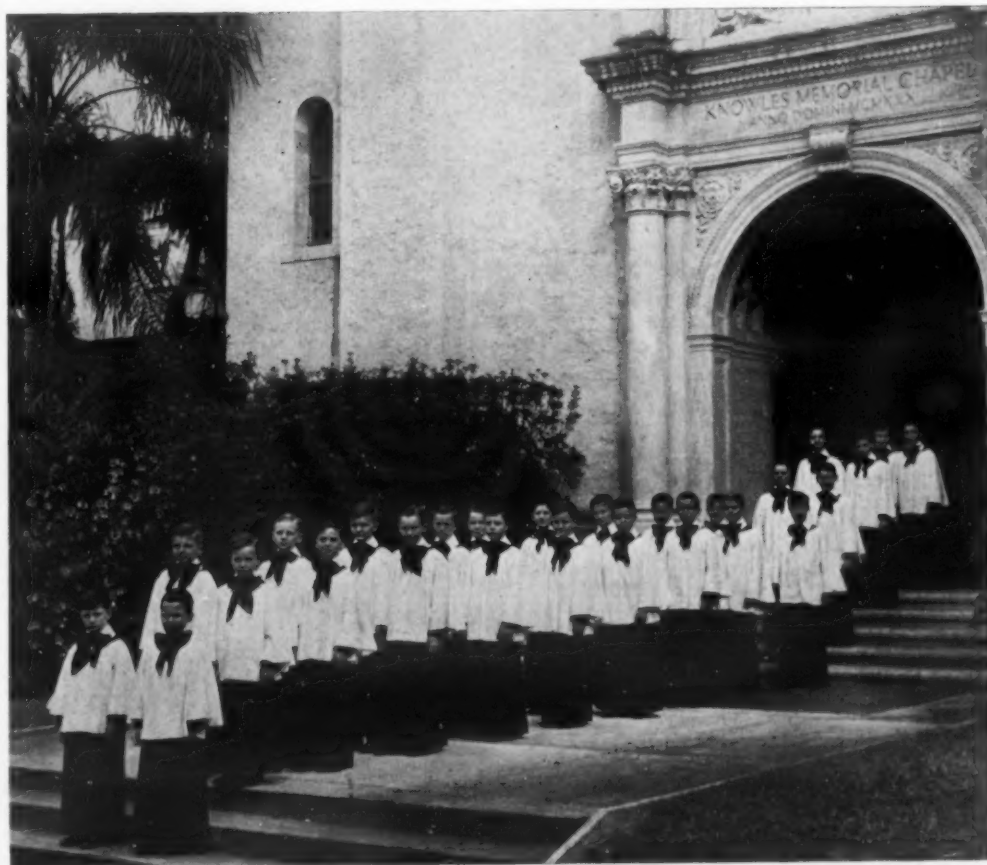
'Il Trovatore' will open the Thursday night specially priced Board of Education series. Miss Bampton and Mr. Morelli will sing. Hilde Reggiani, coloratura soprano, who made her debut here last year, will sing in the 'Barber of Seville' with Mr. Schipa and Mr. Thomas on Nov. 3.

'Louise' will be presented on Nov. 4 with Grace Moore singing the title role, and Andre Burdino as Julien. 'Faust' will close the first week of the season. Helen Jepson, Armand Tokatyan and Ezio Pinza will sing leading roles.

Birmingham

APOLLO BOYS CHOIR

COLEMAN COOPER, Founder-Director



Triumphs

In Recent Town Hall Recital

"...singing with remarkable fidelity to pitch, accuracy of detail and a tone of remarkably clear and fluent quality, appealing in timbre and characterized by excellent balance."—N. Y. Herald Tribune.

"America has no need to send to Europe for boys' choirs when one so admirably equipped and trained can be assembled in this country.

The singers not only possess beautiful voices, the sopranos of exceptional range and silvery quality, but all have precocious talent in which expert vocalism and colorful use of expression and effects generously punctuated this interpretation."—N. Y. Journal-American.

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CINCINNATI FESTIVAL BRINGS MUSIC FROM THREE OPERAS

Thorborg, Laholm, Huehn, Cordon and Biedenharn Sing in Concert Performance of 'Samson and Delilah' Under Goossens — Wetzler 'Magnificat' Given

By VALERIE ADLER

CINCINNATI, May 11.

KERSTIN THORBORG, contralto, was presented to a Cincinnati audience for the first time as one of the luminaries of the fourth concert of the May Musical Festival at Music Hall on the evening of Friday, May 5. With



Helen Jepson



Kerstin Thorborg



Marjorie Lawrence



Julius Huehn

Jepson and Falkner Are Soloists at Matinee—Second Act of 'Parsifal' and Fourth of 'Sadko' Sung by Lawrence, Laholm, Hain and Huehn

present, this time as Klingsor. Mr. Huehn, let it be said once and for all, is by this time a prime favorite among Cincinnati music followers who have learned to admire him as a musician and a performer.

Mr. Laholm appeared again, this time in the title role. The press was informed that he was taking a chance with his throat affliction, but he sang carefully and with a great deal of success. The audience responded enthusiastically, both after he had sung in the 'Parsifal' music which opened the concert, and the title role of the fourth act of Rimsky-Korsakoff's 'Sadko', after intermission.

Also heard in the 'Sadko' excerpt were William Hain, who has won his place in Cincinnati's music colony; Emma Burkhardt Seebaum, local contralto; Florence Wenzel, local soprano; Samuel H. Hall and Herbert Schatz, both of the chorus, and again, Mr. Huehn. The program also included the Stravinsky 'Symphony of Psalms' with chorus and orchestra, and the Mendelssohn 'Sons of Art', sung with fine spirit by the male chorus.



Eyvind Laholm



Norman Cordon

acclaim which was shared also by Emil Heerman, violinist, Parvin Titus, organist and Alfred Hartzel, chorusmaster, who conducted this particular work. Miss Jepson then sang pieces by Mozart and Verdi.

After the intermission, Keith Falkner, baritone, was presented in the Bach cantata, 'It Is Enough', and the Prokofieff 'Peter and the Wolf', two contrasting works which allowed this favored soloist to function both as a singer and as narrator. The Schubert 'Unfinished' opened the concert.

'Parsifal' Act Given

The festival closed on Saturday evening before another brilliant and near-capacity audience with a concert that included the second act of 'Parsifal'. Marjorie Lawrence, soprano, sang the role of Kundry. Although the part is not exactly grateful to a soprano making her first appearance in a community, it did serve to demonstrate that Miss Lawrence has unusual power, a fine sense of the dramatic and a workmanlike grasp on difficult music. She made a most favorable impression.

The engaging Mr. Huehn was again

five soloists, the chorus and the orchestra, Eugene Goossens, conductor, offered Saint-Saëns's 'Samson and Delilah' in a concert performance.

Appearing with Mme. Thorborg as soloists were Eyvind Laholm, tenor; Julius Huehn, baritone, Norman Cordon, bass, and J. Biedenharn, Cincinnati tenor, who maintained his chair in the chorus. The audience took warmly to Mme. Thorborg at once. After a moment of understandable nervousness she settled to her assignment and gave a moving interpretation of the Delilah role, singing with perfect understanding and taste. Her performance of 'My Heart at Thy Sweet Voice' brought murmurs of delight from the listeners who almost insisted on interrupting with an ovation.

Mr. Huehn, re-inforcing his high position in the favor of Cincinnati, sang again with charm and gusto, as did the admirable Mr. Cordon. Mr. Laholm was unfortunate in his Cincinnati debut because of a throat malady that threatened him repeatedly with downright disaster.

For Saturday afternoon Mr. Goossens presented Helen Jepson with a chorus of 600 children in Herman Hans Wetzler's 'Magnificat', a recently created canticle of praise. This was one of the most impressive performances of the festival. The moment Miss Jepson appeared, one realized that she had established a close and friendly bond between herself and her chorus. As the work unfolded to reveal again her own rich tones, the lovely voices of the children and the sweep of the orchestra, one realized that here was a rare achievement in the performance of music.

The composer joined the soloist on the stage to receive his share of the

ANN ARBOR MAY FESTIVAL

(Continued from page 3)

If an opera must be given, it seems that it would be better to have it earlier in the festival and end with a real choral work, a straight symphonic program or an Artist Night.

An 'Aida' or 'Carmen' manages to sustain interest by its wealth of melody and many fine choral passages, but 'Otello' contains only three big choruses and much recitative that is monotonous without stage action, lighting and costumes. The perfection of the Choral Union in the opening scene, again in the pianissimo chant of maidens and sailors, and finally in the full-throated chorus of Act III was a personal triumph for Mr. Moore, who trained them and conducted the performance. Palmer Christian was at the organ.

Jepson, Martinelli and Bonelli Starred

Helen Jepson was resplendent as Desdemona, her personal magnetism and voice

winning a warm ovation for her after each duet with Otello and also after her two Act III arias, 'Salce, Salce' and 'Ave Maria'. Mr. Martinelli, a perennial Ann Arbor favorite, played Otello with his customary dramatic skill and intensity, achieving an ovation with his 'Ora e per sempre addio.' Richard Bonelli gave a great characterization of Iago, his rich baritone being especially convincing in the 'Credo' and the 'Si perciò' with Mr. Martinelli. The role of Cassio went to Giuseppe Cavadore, tenor, who sang the part with polish and vitality. Norman Cordon, doubling as Montano and Ludovico, displayed his fine deep voice, and Elizabeth Wyss, in the role of Emilia, revealed her mellow and beautiful contralto. It is a consummation devoutly to be wished that this last-named trio return to Ann Arbor in a more complimentary medium. It seems futile to import fine artists and give them nothing to do. Arthur Hackett, tenor, was also completely eclipsed in the role of Roderigo.

MILWAUKEE SALUTES FINAL EVENTS OF YEAR

Flagstad Closes Civic Concert Series—Lyric Male Chorus and Marian Anderson Are Heard

MILWAUKEE, May 20.—The Civic Concert Association's last concert of the season presented Kirsten Flagstad before an audience of 3,000. The program consisted of Lieder by Schubert, Franz and Richard Strauss, all sung with a fine dramatic glow; a group of Norwegian songs by Grieg, Hurum and Alnæs; and a modern group by Faure, Edwin McArthur and others. Edwin McArthur was the accompanist.

The Lyric Male Chorus under Herman F. Smith gave its final concert on May 5. The songs of the evening were by Di Lasso, Schumann, Palmgren, Elgar and Bach. The Lyric Chorus presented a chorus made up of Whitefish Bay pupils with Silas Boyd directing. Tribute was paid to Frederick W. Carberry, the late leader, by the singing of his stanza 'March On' set to music by Maude Haben Luck of Milwaukee.

Marian Anderson gave her third concert here in four years, as always to a sold-out house. She sang several Schubert Lieder. Chief among the spirituals were the 'Crucifixion' and 'Steal Away'. A. R. R.

Iturbi Conducts at Opening Concert of Season in Buenos Aires

BUENOS AIRES, May 1.—The orchestral season began at the Teatro Colon on April 29 with Jose Iturbi conducting the first of a series of symphonic concerts. The opera season, which will open on May 15, will afford the South American public the opportunity of hearing Rose Pauly, Bidu Sayao, Herbert Janssen and Emanuel List, all of the Metropolitan Opera.

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Western Reserve Gives Work by Kodaly



"Going to Market", a Scene from Zoltan Kodaly's One-Act Folk Opera, 'The Spinnery', Produced by the Music Division of the University in Cleveland

CLEVELAND, May 20.—The division of music of Western Reserve University presented 'The Spinnery', by Zoltan Kodaly, in Severance Hall on April 29, as its eighth annual opera production.

'The Spinnery' reflects Kodaly's interest in the folk music of his country. He calls attention to the fact that the themes are authentically Hungarian and not Hungarian-gypsy. The plot is slight but serves the purpose of introducing varied scenes and events in the life of simple, village folk reflected in song and dance. A group of Hungarian dancers appeared in the opera and after the performance danced in the foyer. They were directed by Eleanora Buchla. Appearing in the leading roles were Ilona Herman, Janet Burt, Howard Feiten, Carolyn Gillette, William Rosen-

field and Cyril Chinn. F. Karl Grossman, director of the University Orchestra, conducted. The English translation was by Elizabeth M. Lockwood. Dr. Arthur Shepherd, head of the music department, spoke briefly before the evening performance.

With this work an American premiere is added to a creditable list of past performances, which includes four operas by Gilbert and Sullivan, Purcell's 'Dido and Aeneas', Monteverde's 'Tancredi and Clorinda', Gluck's 'Orpheus', Lawes's 'Masque of Comus', Gounod's 'The Frantic Physician', Pergolesi's 'Maestro di Musica' and two performances of Hindemith's 'Hin and Zurück'—its first performance in America in 1933, and a second production in 1938.

W. H.

Virgil Fox Completes Early Spring Engagements

Virgil Fox, American organist, has just returned from a three-months American concert tour to fulfill engagements in the East. During January, February and March Mr. Fox's coast to coast tour included appearances in Waynesboro, Pa.; Atlanta, Ga.; Jacksonville, Fla.; Gainesville, Fla.; West Palm Beach, Fla.; Chicago; Portland, Oregon; Stockton, Calif.; Cincinnati, O., and Twin Falls, Ida.

Earle Spicer to Fulfill Spring Dates

Earle Spicer, baritone, has returned from a concert tour of the South. His Spring engagements include appearances at the Allentown Music Club, Allentown, Pa.; the Century Club, New York; at a State Teachers College Orchestral Concert, Bridgewater, Mass.; at Brown University; the Women's National Republican Club, New York; at Hotchkiss School; and with the Nyack Women's Chorus, conducted by Alfred Boyce.

Louisville to Hear Julia Robards Herbert

LOUISVILLE, March 20.—Julia Robards Herbert has been invited by the Woman's Club of Louisville, Ky., to give a recital featuring her compositions on April 26. Mary Cornelia Malmé, concert singer, will assist Miss Herbert. The Woman's Club recital is under the direction of Virginia Peter.

Soprano and Harpist Give Joint Recital in Allentown

ALLENTOWN, PA., May 5.—Lillian Hunsicker, soprano, and Ruth Sipple Mellinger, harpist, gave a recital on April 30 in the Woman's Club auditorium in Allentown. Miriam Keech was the accompanist. Songs by Handel, Schubert, Vollerthun, Debussy, M. Roesgen-Champion and Obradors were heard. Miss Mellinger played a 'Valse Caprice' by Gabrielle Verdalle and 'Remembrance' by Reuben Davies, arranged by Joseph. The program ended with a group of songs with harp accompaniment including songs by Saint-Saëns, Harriet Ware and Handel.

Carlyle Duncan Conducts Own Work in Brooklyn Church

BROOKLYN, May 5.—At the forty-fifth anniversary service of the Lutheran Church of the Redeemer on April 23, Carlyle Duncan conducted the choir in his own 'Choral Introit' and two works of Handel. The Williams Brass Quartet played music by Bach and Haydn. The final a cappella program for the season was given on April 30.

Edouard Grobe Re-engaged for Montreal Festival

Edouard Grobe, tenor, returned from Europe recently and has been re-engaged for three performances at the Montreal Festival. He will be soloist in the Bach B Minor Mass, the Beethoven Ninth Symphony and the Mozart Requiem on June 5, 6 and 7 respectively.

ARTHUR LEBLANC

NEW YORK WORLD-TELEGRAM,

WEDNESDAY, MAY 10, 1939.

Canadian Violinist in Fine Performance

By PITTS SANBORN.

A fine new talent—new so far as this city is concerned, though not to Canada and certain European countries—was disclosed at the Town Hall last evening by a young French-Canadian violinist, Arthur LeBlanc. An audience of good size responded enthusiastically to his playing, even interrupting once in the middle of a number, and insisted on additional pieces after the program had been disposed of.

Mr. LeBlanc began the evening with Bach's E major concerto to the accompaniment of a string group. Here the Adagio was notable for purity and dignity of style and an elegance of delivery that is characteristic of the best French violin school.

To piano accompaniment Mr. LeBlanc was next heard in the Vivaldi Chaconne, and after that he and Sanford Schlusel, the officiating pianist, collaborated in Gabriel Faure's A major sonata for violin and piano.

Faure is a composer who is not yet appreciated in this country at his full worth. Such a performance as was accorded the sonata last evening is well calculated to increase his fame. Mr. LeBlanc has caught the composer's somewhat elusive spirit and knows how to communicate it to his hearers.

It would be hard to say whether he was more at home in the lyric measures of the Andante or in the graceful caprice of the following Allegro vivo. Both were done in a way that must have made clear to any attentive listener why Faure has been spoken of as a French Schumann.

A group of shorter pieces rounded out the program. In an air by Matheson, edited by Burmeister, and also in Debussy's 'En Bateau' the beauty of the violinist's tone and the grace and warmth of his cantilena were again delightfully exemplified.

In Paganini's Caprice No. 24, edited by Fritz Kreisler, and especially in the 'Introduction and Rondo Capriccioso' of Saint-Saëns, Mr. LeBlanc displayed his technical prowess in a way that provoked veritable ovations.

Cordial praise is due Mr. Schlusel for his excellence at the piano.

OTHER CRITICS JOIN IN PRAISE:

"... With a well developed and consistently reliable technique, Mr. LeBlanc impressed as a musician of consequential attainments. ... There was considerable sensitiveness and understanding in the performance of the Faure sonata. The recital was heard by a large and enthusiastic audience."—Francis D. Perkins, *Herald Tribune*.

"... The audience, which was a large one, had good reason for applauding as frequently and as enthusiastically as it did, for the violinist's good points are many ... musical aplomb—technical assurance—substantial concert experience—artistic phrasing."—Edward O'Gorman, *Post*.

NEXT NEW YORK APPEARANCE:

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ARTHUR LE BLANC

The above facsimile is typical of the unanimous press acclaim accorded Mr. LeBlanc following his New York Town Hall Debut, May 9, 1939.

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The Fair—An Opportunity Lost

AMERICA'S multitudes of music lovers, and still more particularly America's great numbers of trained musicians, certainly will not applaud the decision of the New York World's Fair to scrap its music program in favor of some more "popular" form of entertainment for the Fair's Hall of Music. The resignation of Olin Downes as music director and the effort to arrange a last-minute transfer to theatres or other auditoriums in the city of New York of events which had been contracted for as part of the Fair's own recognition of the musical art, brings to a rather sorry close a long struggle between cultural and purely materialistic outlooks in this particular aspect of World's Fair planning and administration.

Mr. Downes, his assistants and his advisory music committee elaborated for the New York exposition a program of music such as no other exposition had ever undertaken. They were justified in doing this, because, from the beginning, it had been claimed for the New York Fair that it was not merely a great commercial venture, but one which would represent all that was best in the life of the people who are to make up the world of tomorrow. Mr. Downes and his associates were able to convince the Fair's executives of the desirableness of such a program, but apparently only on the basis that it should pay for itself and involve the Fair in no considerable expenditure.

Thus, although millions of dollars were to be spent on buildings and many hundreds of thousands on their upkeep and administration, the cultural benefits of a great music festival were to be gauged by the boxoffice returns. It is on the basis of a deficit for the first month that a program which had made a really notable artistic beginning has suddenly been abandoned. Everything with regard to the Hall of Music would seem to have been handled unfortunately from the start. The

MUSICAL AMERICA for May 25, 1939

auditorium is an excellent one, but is badly placed. The barkers of Billy Rose's Aquacade directly across the way, the detonations of bombs shot into the air in the fireworks displays of the adjoining amusement area, the lack of signs that would enable the Hall of Music to be found readily, and the policy of exacting "double" admissions, whereby those who went to the exposition specifically to hear music had to pay a full concert price, plus the same gate charge levied upon all of the visitors, are but some of the factors which have reacted adversely in the effort to attract audiences to the Hall of Music. Moreover, there was such uncertainty about the uses to which the building would be put, in the earlier stages of the formulation of the Fair's music program, as to hobble the work of those charged with carrying on important negotiations.

It is no secret that, at a vital stage of the preparation of the music program, the Hall of Music was considered unavailable for musical events, and it was only after other plans had gone awry that the auditorium was turned back to the purpose for which it originally was designed. Meanwhile, plans had been worked out for concerts and other events under World's Fair auspices, in the City of New York. These would have involved the air-cooling of the Metropolitan Opera House—a matter of permanent benefit to the musical life of New York, as it would have made possible year-round music, and opened the way for a new type of summer festival in the city. It seems altogether probable that events which drew small audiences at the Fair would have been largely attended if they could have been given in the city as part of the Fair's own program. Visitors to the Fair grounds, naturally were reluctant to spend two hours of their limited time in one place. Many of those same visitors, the experience of the first month seemed to show, could find the time for musical events at night in New York.

But the crux of the entire unhappy progress of events was the unwillingness of the Fair to look on music as anything worth spending money on. The outlay for the building called the Hall of Music undoubtedly would have financed the entire musical program, including the air-conditioning of the opera house. The Fair now has its Hall of Music, but has decided to get along without the music for which this hall was designed. It has muddled an opportunity to do something of real cultural value. This is a great pity.

Paderewski

EVERYONE in music will regret the sudden illness that compelled the universally beloved Paderewski to cancel the final concerts of his American tour.

Since he arrived in this country on February 21, the great Pole had given twenty recitals, an amazing record for one who is seventy-eight years old. At the time he was stricken, he was prepared to play four more.

The old master's courage and unflinching sense of obligation will be applauded everywhere. His speedy recovery is devoutly hoped. The American public took Paderewski to its heart many years ago. And though times have changed and the young lion is now an old one, America does not forget.

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Personalities



Nadia Boulanger (Right) Being Welcomed to Colby Junior College, Where She Lectured on May 18, by Hope Howell, Instructor in Music

Anderson—The Spingarn Award, donated annually by Joel E. Spingarn to the Negro who has contributed most to the progress of the race during the previous year, has been awarded to Marian Anderson. She is the twenty-fourth to receive the medal.

Toscanini—Shortly before King George and Queen Elizabeth left England for America, they attended a concert conducted by Toscanini. During the intermission the veteran conductor was invited to the royal box for presentation. Mr. Toscanini declined the honor saying that a presentation during a concert might upset him and spoil his conducting of the remainder of the program.

Forsell—A promising operatic debut was made recently at the Stockholm Royal Opera by Björn Forsell, son of John Forsell, once of the Metropolitan Opera and now director of the Stockholm Opera. The young debutant appeared as the Count in 'The Marriage of Figaro', the role in which his father celebrated his seventieth year last autumn.

Sevitzky—Fabien Sevitzky, conductor of the Indianapolis Symphony, was recently made an honorary member of Pi Kappa Lambda, musical fraternity, at De Pauw University. The insignia bears the figure "39" twice, once for the year, and again because Mr. Sevitzky is the 39th honorary member.

Thorborg—The Swedish Royal Medal, 'Litteris et Artibus' was conferred upon Kerstin Thorborg by the Swedish Minister to the United States, Wollmar F. Boström, at a dinner at the Swedish Legation in Washington in honor of the Crown Prince and Crown Princess of Denmark on May 7.

Hero—At a reception given at the White House on May 5, by President and Mrs. Roosevelt in honor of President and Mrs. Somoza of Nicaragua, Stephan Hero, violinist, presented a musical program. Mr. Hero used the 'Duke of Cambridge' Stradivarius, which was at one time the property of the violinist-composer, Spohr.

Graves—The Robert Burns Club has made Georgia Graves, contralto, an honorary life member as a tribute to her singing of 'Annie Laurie'. In the letter announcing her election to the society, the general secretary said: "No native of Scotland ever sang it better and no native son of Scotia ever expects to hear it sung better".

POPULAR CONCERTS BEGIN IN BOSTON

Fiedler Celebrates Tenth Consecutive Year as Conductor of Annual Series

BOSTON, May 20.—Although spring has been coy in making her New England debut this year, her counterpart in Symphony Hall has been hailed with enthusiasm, for "Pops", in their customary springlike setting have opened their fifty-fourth season with brilliance.

A house completely sold out marked the first night on May 3, and further interest was lent by the fact that this year Arthur Fiedler celebrates his tenth consecutive season as conductor of the "Pops" orchestra, a record not equaled by any previous conductor.

The fact that some eighty-odd members of the Boston Symphony form the orchestra also contributes to the continued popularity of "Pops". To Arthur Fiedler, however should be accorded the credit to which he is entitled, for he has been untiring in his efforts to make this traditional institution a "going" concern.

Many Soloists Heard

So far this season, Mr. Fiedler has presented Alfredo de Saint-Malo in the 'Symphony Espagnole' for violin and orchestra by Lalo, J. M. Sanroma and Leo Litwin, pianists in the Saint-Saëns 'Animal's Carnival'; Heinrich Gebhard and Paul Bregor in the Bach Double Concerto in C for pianos and orchestra, and a first performance in Boston of Harl McDonald's free transcription of three harpsichord pieces by John Christopher Smith (1770). Mr. Sanroma has also been heard in a brilliant solo performance of the Paderewski Piano Concerto in A Minor, and upon that same program appeared Julius Theodorowicz, violin; James Papoutsakis, flute; Louis Speyer, oboe, and Roger Voisin, trumpet, in Bach's 'Brandenburg' Concerto No. 2 in F, a not inconsiderable record for the first two weeks of the season.

GRACE MAY STUTSMAN

James Melton to Appear in Summer Opera

James Melton, tenor, will appear with the Cincinnati Opera Company this summer in 'Mignon', 'Lucia' and 'Manon'. He will also sing in outdoor concerts in Grant Park, Chicago, in Milwaukee and in Toronto. Beginning June 11 he will be soloist on the Ford Sunday Evening broadcast for thirteen weeks.

What They Read Twenty Years Ago

MUSICAL AMERICA for May, 1919

Where Is It?

In a recent interview with an American journalist, Richard Strauss made himself authority for the statement that it is planned to erect a mammoth auditorium at Salzburg for the production of all kinds of music-drama from Gluck to Gounod.

1919

Few, Indeed!

Few people, I believe, have any idea of the strides music is making in the great industrial plants all over the country.

1919

Good Percentage

On the occasion of the re-opening of the Bordeaux Opera House, the municipality increased the annual subvention by \$40,000 (Note: The population of Bordeaux in 1939, is about 260,000).

1919

Nice to Know

After the premiere in Vienna of Strauss's new opera, 'The Woman Without a Shadow', it will be given in Dresden. The score is said to be as far removed from the extreme 'Elektra' style, as from the excessive sobriety of 'Ariadne'.

1919

And Yet, There Was!

There is positive assurance of the continued residence of Caruso and Geraldine Farrar. Could there be opera in New York if these two were gone?

1919

Attention, Ascap

Why is such an outcry raised when it is proposed to pay our composers for their work? No objection is made when the music teacher is paid for giving lessons or the performer for appearing in public or the critic for writing.

Paderewski Plays in Newark

NEWARK, May 20.—More a solemn rite than a concert was the long deferred Paderewski recital which drew 4,600 music lovers to the Mosque on May 1. The entrance of the venerable pianist provoked first a hush, then a surge of applause as the entire audience rose to its feet. The program included Beethoven's 'Appassionata', three Chopin works, Liszt's transcription of the 'Liebestod', and several shorter works. It was given under the auspices of the Griffith Music Foundation. P.G.



Above, a Group at the Ann Arbor Festival of 1919. From the Left: Charles A. Sink, Manager; Frederick Stock, Conductor of the Chicago Symphony; Theodore Harrison, Head of the Voice Department of the University School of Music; Lois M. Johnston, One of Mr. Harrison's Pupils; Ossip Gabrilowitsch, Pianist-Conductor; Merle Alcock, Contralto, and Albert A. Stanley, Conductor of the Choral Union

Left: Ignace Jan Paderewski (Right), Then Premier of Poland, and General Pilsudski, President

DENVER OPERA GIVES WORK BY DONIZETTI

'Lucia' Sung with Dickenson, Clifford and Church in Principal Roles

DENVER, May 20.—The first week in May was ushered in by two outstanding events; the annual performances by the Denver Grand Opera Company, when they gave three performances of 'Lucia di Lammermoor', under the personal supervision of the Right Reverend Monsignor Joseph Bosetti.

This has become one of the outstanding events in our amateur productions of the year and Monsignor Bosetti has been bringing us excellent performances of grand opera each season for the last several years. Jean Dickenson returned to Denver to sing the leading role for two performances. Joseph Clifford, a local singer now studying in New York, returned to play the melancholy role of Edgar. Both these young artists gave excellent portrayals of their respective parts. They were ably assisted by Verona Church, who sang the role of Lucia the third night, and an outstanding group of local artists, who portrayed their various roles with distinction.

The other event, the same week, was the drive for contributions to the three symphony orchestras. This year, the drive was more successful than ever

before and received a guarantee of some \$30,000 for the continuance of the three organizations under Horace E. Tureman. The board of directors plans to enlarge the activities of the orchestras this coming season.

Music Week was kept in the city through the festival program presented by the public schools. This included a chorus of 4,000 children from the sixth-grades of the city and combined choral, orchestral and band programs by the junior and senior high schools. The programs were given under the direction of John C. Kendel, director of music for the city schools; Janet Griffith, supervising teacher, and Raymond H. Hunt, supervisor of instrumental music. Among the outstanding features was the presentation of Henry Hadley's choral work, 'In Music's Praise'.

The Denver schools were successful in the state and regional high school contests. South High School's orchestra and band, under John T. Roberts, both won the highest rating in their respective class. The A Cappella Choir from South High School competed in the regional contest and also secured highest recommendations. J. C. K.

Georgia Graves to Visit Scandinavia

After a session of concert and recital appearances, Georgia Graves and her husband will spend six weeks in Scandinavia in the course of the summer, sailing on July 24. Miss Graves will begin her next season with a recital in the Town Hall on Oct. 25.

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Concerts for the World's Fair

(Continued from page 10)

works stirred the audience. Conductors, orchestra and soloists were heartily applauded throughout the evening. S.

Kiepura Gives First Recital at Music Hall of Fair

Jan Kiepura, tenor of the Metropolitan Opera, of radio and the screen, gave the first recital at the World's Fair Hall of Music on the afternoon of May 14. He was accompanied by Felix Wolfes. The program:

'Celeste Aida'.....Verdi
Aria from 'Werther'.....Massenet
'Le Réve' from 'Manon'.....Massenet
'M'appari' from 'Martha'.....Flotow
'La Danza', 'Brindisi'.....Rossini
'Ay, Ay, Ay'.....Perez-Freire
'Na ust Coralu'.....Marczewski
'Legenda Baltyku'.....Nowowiejski
Arias from 'La Bohème', 'Tosca',
'Turandot'.....Puccini

At this inaugural recital, which began a series of solo appearances by various artists to continue throughout the duration of the World's Fair Music Festival, the hall proved an impartial vehicle, transmitting Mr. Kiepura's ringing tones and pianissimo passages with equal clarity. Despite a hackneyed program, the familiar music appealed to a large audience that welcomed the Polish tenor with vociferous applause. He appeared to be in festive mood himself, beaming hugely at the applause and singing several encores.

With the exception of five works, two by Polish composers, the program was devoted to arias from familiar operas, and it was in these that Mr. Kiepura revealed the power, range and able control of dynamics that are at his command, attaining one of the highpoints of the afternoon with the performance of 'M'appari' from 'Martha'. Mr. Wolfes was an excellent accompanist and together, throughout the afternoon, the two artists were received with every mark of enthusiasm. W.

Enesco Conducts Rumanian Concert at Metropolitan

As a climax to the Rumanian day at the New York World's Fair, Georges Enesco conducted the Philadelphia Orchestra in the Metropolitan Opera House on the evening of May 14 under the auspices of the Rumanian Government. Many officials and a large group of the conductor's compatriots were included in the audience. The program follows:

Second Orchestral Suite in C Major...Enesco
'Acteon', Symphonic Poem.....Alessandresco
Two Excerpts from the Suite 'Moldavian Landscapes': 'Near the River Tazlau';
'Danse Rustique'.....Jora

Two Excerpts from the Opera, 'De la Matei Citire': 'Symphony of the Lake-Dance and Pantomime of the Frightened Monks';
'Rumanian Dance'.....Nonna Otesco
'La Chef' ('Merrymaking with the Gypsies').....Lipatti
'First Rumanian Rhapsody'.....Enesco

It was fitting that Rumania's most distinguished musician should not only conduct this concert, but begin and end it with his own compositions, for Mr. Enesco's music has an unfailing vitality and authentic flavor about it. The orchestral suite heard on this occasion is based on classical dance forms, but it bears the stamp of the composer's personality. The 'Acteon' of Alessandresco flows along agreeably enough, but its suave orchestration and pleasant harmonies do not suggest very convincingly the tragic story which it tells, and its interminable length militates against its effect as a whole. The dissonance of the horns which symbolizes the tearing to pieces of the unfortunate Acteon in the form of a stag by his own hounds seemed singularly mild.

Though there are dozens of river and landscape pieces in the repertoire, so exquisitely orchestrated a composition as Jora's 'Near the River Tazlau' is always a pleasure to hear. Pianissimo figures in the strings suggest the limpid flow of water, and the murmurous sounds of a quiet evening are echoed in the score. 'Danse Rustique' was less persuasive. Nonna Otesco's operatic excerpts bore the stamp of dramatic experience, and though there was no material of especial note in them, the handling made them interesting, especially the 'Rumanian Dance'. 'La Chef' is an astonishing work for a boy of seventeen and despite its diffuseness, has a captivating rhythmic dash. For gusto and orchestral bravura it would be hard to surpass Mr. Enesco's familiar Rhapsody which brought the concert to a brilliant close. Though the Metropolitan's acoustics are none of the best for an orchestra on the stage, the Philadelphians played superbly, and Mr. Enesco shared the applause with them. S.

'Rheingold' Is Third of Metropolitan World's Fair Series

Third in the post-season World's Fair series at the Metropolitan Opera House was Wagner's 'Rheingold', given on the evening of May 6, with a cast which was familiar, with the exception of Paul Althouse, who sang the role of Loge for the first time at the Metropolitan, though he had taken it at a concert performance at the Lewisohn Stadium under Fritz Reiner in the summer of 1937. Friedrich

Schorr was the Wotan; Kerstin Thorborg, Fricka; Karl Laufkoetter, Mime; Arnold Gabor, Alberich; Emanuel List, Fasolt; James Wolfe, Fafner; Hilda Burke, Freia; Doris Doe, Erda and also Flosshilde; Thelma Votipka, Woglinde; Lucielle Browning, Wellgunde; Douglas Beattie, Donner, and Erich Witte, Froh. Mr. Althouse was an effective Loge, especially vocally; Miss Thorborg, a regal Fricka; and Mr. Schorr a noble Wotan, though his upper voice had to struggle manfully with the vocal line. Mr. Laufkoetter's Mime remains an outstanding characterization, and the other members of the cast sang creditably, if not with any particular distinction. Artur Bodanzky conducted a vigorous, if somewhat hasty, performance. Incidentally, the Metropolitan might well get some less obviously tinny Rheingold. S.

'Die Walküre', With Flagstad

For many habitués of the Metropolitan, there exists a perplexing question as to whether they prefer hearing Kirsten Flagstad as Brünnhilde or as Sieglinde in 'Die Walküre'. She sings both roles supremely well. The World's Fair Wagner series found her cast for the three Brünnhildes, which, all things considered, was the most satisfactory arrangement for visitors who took this opportunity to hear the complete 'Ring'. Mme. Flagstad's singing of the part of Wotan's unruly daughter in the 'Walküre' of May 8 was by turns heroic and winningly tender. She supplied most of the big tone among the women in the ensemble, but not all. Kerstin Thorborg's singing of the Fricka scene was highly intensified and had its moments of stirring power. Though the part of Sieglinde demands more voice, Irene Jessner's portrayal of the role was well planned and sympathetic in many of its details.

Lauritz Melchior was in robust voice and sang eloquently as Siegmund. Friedrich Schorr's Wotan had its accustomed nobility if not all that could have been desired in the matter of upertones. Emanuel List's Hunding impressed with its familiar weight of tone. Erich Leinsdorf conducted a performance that moved with spirit, if with a fullness of orchestral volume that sometimes placed the singers at a disadvantage. O.

An Inspiring 'Götterdämmerung'

The Ring cycle closed with a performance of 'Götterdämmerung' on the evening of May 12 which was one of the finest heard in the Metropolitan in a long time. Making allowances for the longeurs of the Norn scene and a superabundance of Rhine Maiden, the performance reached high peaks. Both Mme. Flagstad and Mr. Melchior were in their best voice and Mr. Huehn as Gunther brought a welcome freshness of tone to the role. Miss Thorborg sang a fine Waltraute and Mr. List was a vocally impressive Hagen. Miss Manski was Gutrune and Mr. Gabor, Alberich. Miss Doe doubled as a Norn and a Rhine Maiden and others heard in the cast were Emil Lange and Mmes. Votipka, Petina and Browning. Artur Bodanzky conducted. The audience was large if not a capacity one. H.

A Fervid 'Tristan und Isolde'

The first of two performances of 'Tristan und Isolde' was given on May 15 with a strong cast. Kirsten Flagstad sang Isolde with her customary opulence and beauty of tone and with dramatic conviction. Lauritz Melchior garnered new glory as Tristan. As Brangäne, Kerstin Thorborg made the

(Continued on page 30)

John Edwards New Manager for St. Louis Symphony



John S. Edwards Strauss

St. Louis, May 20.—The appointment of John S. Edwards to be manager of the St. Louis Symphony was announced here recently. Mr. Edwards, a native of St. Louis, has been engaged in newspaper work here and in Washington, D. C., and has been for the past year publicity director for the National Symphony in the latter city. He takes up his duties here June 1.

Leota Lane to Sing in North Adams

Leota Lane, lyric soprano who made her opera debut at the Juilliard School of Music on March 29, will give a concert at the Drury Auditorium in North Adams, Mass., on June 2, for the benefit of the First Episcopal church in North Adams.

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"A spirited, beautiful woman on the platform, she possesses a warm, beautiful mezzo-contralto. The program, which contained beside Schubert, Strauss and American songs, the soulful gypsy songs of Brahms, was arranged with ability. The public gave rich applause to the charming artist."—*Neues Wiener Journal* (Vienna).

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CONCERTS: Choral Events Enliven Fortnight in New York

CHORAL groups loomed large in the calendar of recent weeks, the list including the People's Chorus under Lorenzo Camilieri; the Branscombe Choral under Gena Branscombe; the Zilberts Choral under Zavel Zilberts; the Golden Hill Chorus and the Down Town Glee Club under Channing Lefebvre; and the Paulist Choristers under Father Finn. Alexander Smallens conducted the Federal Symphony in a Composers' Forum Laboratory concert devoted to works by five Guggenheim Fellows. Arthur LeBlanc, Hyman Shulman and Abram Haitowitsch gave violin recitals. The League of Music Lovers offered a concert by the New York Chamber Orchestra, and Sylvia Sapira began a series of harpsichord recitals. A concert by the Fordham University Band inaugurated the drive for funds for a memorial to John Philip Sousa.

Arthur Leblanc Makes Debut

Arthur Leblanc, violinist, Sanford Schluskel, at the piano. Town Hall, May 9, evening:

Concerto in E.....J. S. Bach
Chaconne.....Vivaldi
Sonata in A.....Fauré
Air.....Matheson-Burnester
Sicilienne and Rigaudon.....Francoeur-Kreisler
Caprice, No. 20.....Paganini-Kreisler
'En bateau'.....Debussy
Introduction and Rondo Capriccioso
Saint-Saëns

Mr. Leblanc, a young French-Canadian from Montreal, who has spent the last eight years studying with Thibaud in Paris and giving concerts there and in other European centers, effected his New York debut on this occasion and created a profoundly favorable impression. A rich musical endowment and finely developed intelligence were at all times in evidence, and the audience, a surprisingly large one for a debut recital, was quick to recognize the artistic stature of this newcomer to the metropolitan concert stage.

This violinist has both sensitiveness and apparently inexhaustible, though admirably controlled, vitality. His feeling for classic dignity and breadth of style was at once revealed in his projection of the various movements of the opening Bach concerto, in which he had the cooperation of nine string players, and in the Vivaldi Chaconne, presented in the Charlier version. Then in the Fauré sonata that followed he and Mr. Schluskel aptly conveyed the different moods of the ingratiating composition, while the shorter numbers that came afterwards were marked by a similarly penetrating insight.

Mr. Leblanc's tone was at all times smooth, vibrant and of excellent quality and his intonation was invariably accurate. The program culminated in a brilliantly virtuosic performance of the Saint-Saëns Rondo Capriccioso, which elicited demands for a series of extra numbers. Mr. Schluskel was an able and sympathetic accompanist. The patrons of the recital were the St. Jean Baptiste Society and Douglas S. Cole, the Canadian trade commissioner, and Mrs. Cole.

Branscombe Choral Sings

The Branscombe Choral, Gena Branscombe, conductor, gave its Spring concert in the Town Hall on the evening of May 2 before a large and appreciative audience. The ensemble, which consists of seventy women's voices, sang compositions of Palestrina, Peri, Gallus, Strauss, Beethoven, Hadley, Schubert and Randall Thompson. A feature of the concert was what was said to be the first performance in America of the 'Fair Scene' from Delius's 'A Village Romeo and Juliet'.

Assisting artists were Mary Frances Lehnerts, soprano; Bruce Boyce, baritone; Morton Bowe, tenor; Marie Van den Broeck, violinist; Margaret Cree, cellist; Gertrude Peterson, harpist; Helen Enser, French horn; Joseph Kerrigan, clarinetist; James A. Hager, tympanist; Virginia



Arthur Leblanc



Lorenzo Camilieri



Gena Branscombe



Alexander Smallens



Channing Lefebvre

Duffy, organist, and Bertha Van Den Berg, accompanist. Mr. Boyce sang a group of songs by Schubert, Brahms and Adrian, and Mr. Bowe, works by Fourdrain, Hageman and Warlock. W.

Third Edvard Moritz Recital

The third Edvard Moritz Recital was given at the MacDowell Club on the evening of May 2. Those taking part included Emmy Joseph, soprano; Mischa Violin, violinist, and Bernard Frank, pianist. The first part of the program was of works by Mr. Moritz and included a Sonata for Violin and Piano and Four Chinese Songs. The second part consisted of a group of songs by Schubert and Wolf, and violin pieces by Pugnani-Kreisler, and Beethoven. N.

People's Chorus Has Twenty-Third Anniversary

The People's Chorus, conducted by Lorenzo Camilieri, celebrated its twenty-third anniversary with a concert dedicated to the World of Tomorrow in Carnegie Hall on the evening of May 2. The evening began with a prelude from Bach's 'Well-Tempered Clavichord'; Haydn's 'The Heavens Are Telling' from 'The Creation'; Gounod's 'I Am Alpha and Omega' from 'Life and Death'; and Geoffrey Shaw's 'Worship'. Arrangements of the largo from Dvorak's 'New World' Symphony by William Arms Fisher and Nevin's 'Rosary' by Mr. Camilieri, and Elgar's 'As Torrents in Summer' from the cantata 'King Olaf' followed.

The program continued with works by Grieg, Brahms, Schumann, Lassus and De-Koven. A novelty was Mr. Camilieri's setting of 'The Lord's Prayer', which had its first performance. Olga Samaroff-Stokowski addressed the audience briefly on "The Influence of Music in the Lives of People"; and the audience joined the chorus in singing several works printed in the program. S.

Mischakoff and Mittmann Give Sonata Recital

Mischa Mischakoff, violinist; Leopold Mittmann, pianist, Town Hall, May 3, evening:

Sonata in D.....Vivaldi
Sonata in D Minor.....Brahms
Sonata.....Debussy
Sonata in A ('Kreutzer').....Beethoven

This recital by Mr. Mischakoff, who is concertmaster of the NBC Orchestra, and Mr. Mittmann, was given under the auspices of the League of Music Lovers, which has previously given one series of chamber music concerts in the Town Hall this season, and with this joint recital, began another, anticipating the fact that there are almost always large appreciative audiences in New York for a cycle of concerts employing such well-trained artists as those appearing upon this occasion.

The program contained four works in happy contrast, and they were played with excellent tonal balance. Their interpretations were eminently just and carefully planned. They played with rhythmic vigor and energy and imparted a fair measure of warmth. The Vivaldi fared well at their hands, for its generally classic spirit was suited to the broad approach of both artists. Mr. Mischakoff's tone was pure, and meticulously employed, and Mr. Mittmann was a most able collaborator at the piano.

In general the performances commanded attention by the technical ease of the two artists, by their attention to detail and polish in performance. B.

Fordham Band Gives Sousa Memorial Concert

The Fordham University 100-piece band, Captain Ernest A. Hopf, conductor, gave a "John Sousa Memorial Concert" in Carnegie Hall on the evening of May 4, inaugurating a nationwide drive for a fund of \$750,000 for the erection of a bronze memorial to the famous bandmaster, at Washington, D. C.

John Philip Sousa 3rd, Arthur Pryor, B. A. Rolfe and Yascha Bunchuk appeared as guest conductors upon the program which offered many of the composer-bandmaster's famous marches. Mr. Sousa led the group in his grandfather's 'The Thunderer' and 'Semper Fidelis', Captain Hopf directed 'El Capitan', and Mr. Pryor, the 'Washington Post'.

A new work, 'The New York World's Fair, 1939', by Arthur Salzer, dedicated to the exposition, was conducted by Mr. Bunchuk. The program began with the Fordham college song 'The Ram', led by William McGokin. Walter B. Roger's concert waltz, 'Lulle', was played by Walter Sarad, cornetist, with Tim Harnett, as accompanist; Weber's 'Perpetual Motion' was played by George McManus, saxophonist, and Stefan Kozekovich, baritone, sang the 'Pagliacci' Prologue and the Monologue from Halévy's 'Juive', replacing Nicholas Visiliev, tenor, who was unable to appear.

Jovita Fuentes, Philippine soprano, sang an aria from 'La Bohème', with Charles Reutche at the piano; the first movement of Mozart's Concerto in G was played by Carlo Ferro, seven-year-old pianist, with Charles Maehl, as accompanist. An oil portrait of Sousa by A. Goldnor, was presented to the composer-bandmaster's daughter by the band. The presentation speech was made by B. A. Rolfe. B.

Golden Hill Chorus Gives Spring Concert

The Golden Hill Chorus, conducted by Channing Lefebvre, gave its annual spring concert in Carnegie Hall on the evening of May 5. Wilbur Evans, baritone, was the guest soloist. Accompaniments were supplied by Grace Roberts and James Shomate, pianists; Harold Friedell, organist; and a small orchestra. A large audience was present.

The program included two movements from Pergolesi's 'Stabat Mater'; Gibbons's 'The Silver Swan'; Mozart's 'Alleluiah'; Deems Taylor's 'The Highwayman'; Russian, German, Chilean and Welsh songs; 'Two Characteristic Dance Rhythms' by Mr. Lefebvre; John Ireland's 'See How the Morning Smiles'; and Strauss's 'Tales from the Vienna Woods'. Mr. Evans sang works by Gounod and Brahms, and three songs from Gershwin's 'Porgy and Bess'. S.

Annual Concert of Music School Settlement Is Given

The Music School Settlement, of which Melzar Chaffee is director, gave its annual spring concert in Town Hall on the evening of May 5. The junior and senior orchestras took part, conducted by Fannie Levine and Mr. Chaffee, together with the

student chorus under Violet Johnson, and student soloists from the junior, intermediate and advanced departments. The accompanists were Betty Thomson, Harriet Goldsmith and Anthony Di Bonaventura. Those appearing included: Sam Di Bonaventura, Judith Sprung, Seymour Silberberg, Edna, Claire and Judith Zucker, Marlene Levine, Paul Jacobs, Labelle Prussin, Bernard Carlin, Hart, Marilyn Gold, Lawrence Ellman, Ruby Thomson, Joseph Pepper, Ruth Soskind, Mollie Rabinowitz, Dorothy Smith, Sylvia Warshawsky, Rose Sass, Doris Earle, Gizella Ehrenwerth, Louis Funicelli, Sol Montlack, Jesse Forstot, David Stimer, Peter Re, Grace Hendler, and Walter Krocak. S.

Inter-Scholastic German Glee Club Heard

Moriz Rosenthal, pianist, and 350 students from the high schools and colleges of New York, who compose the Inter-Scholastic German Glee Club, gave a concert in Carnegie Hall on May 6 for the benefit of German refugees. This was the ninth annual concert given by the club.

Under the baton of L. Leo Taub, who, with Dr. Frank Mankiewicz, organized the group in 1931 and remains its conductor and managing director, the Glee Club sang a group of German folksongs, discovered by Mr. Taub and Dr. Felix Guenther, the organization's musical counsellor; a Schubert Potpourri arranged by Rebecca Bridge, the club's accompanist; two Swabian folk songs and two Viennese selections.

Mr. Rosenthal played Liszt's 'Second Hungarian Rhapsody', interpolating his own cadenza; the Chopin-Liszt 'Chant Polonais', a Chopin 'Nocturne', and his own 'Papillons'.

Also assisting the Glee Club at the concert was the Madrigal Circle, an ensemble of seventy-five singers selected from the larger group and directed by Dr. Guenther. They sang Beethoven's 'Kyrie' from his Mass in G, and three Brahms Waltzes in a special vocal arrangement by Dr. Guenther. Lee Dulce was the accompanist for the Madrigal Circle. K.

Zilberts Choral Society Gives Its Fifteenth Annual Concert

The fifteenth annual concert of the Zilberts Choral Society, Zavel Zilberts, conductor, was given in the Town Hall on the evening of May 6, with Mischa Violin, violinist, and Moshe Rudinow, baritone, as soloists.

A first performance on the program was Mr. Zilbert's setting of the Jewish Sabbath Eve Service with Mr. Rudinow singing the solo passages. There was also a trio and chorus from Haydn's 'The Seasons' and works by Morley and others. Mr. Violin played Sarasate's 'Gypsy Airs' and Malaguenia and an arrangement of Tchaikovsky's 'Nur Wer die Sehnsucht Kennt'. The chorus responded admirably to Mr. Zilbert's expert conducting and gave excellent performances of all the numbers offered. Mr. Violin was well received. The accompanists were David Sapir at the piano and Isidor Geller at the organ. D.

Richard Ellsasser Gives Organ Recital

Richard Ellsasser, twelve-year-old or-
(Continued on page 28)

THREE PREMIERES OFFERED BY THE ZAGREB OPERA

'Rkac', by Croatian Composer, Antun Dobronic, Makes Appeal to National Consciousness—Work Conducted by Baranovic, Director of the Opera

By IVANA FISCHER

Zagreb, Yugoslavia, May 11.

THE opera of Zagreb has a great tradition. During the Illirism (a period of regeneration about 1830), various German companies came to Zagreb to perform operas, but these were sung in German. Under the influence of Illirism some Croatian songs were inserted into these German operas. The awakening of national consciousness had a fertile influence upon Croatian composers and the first Croatian opera, 'Ljubav i zloba' ('Love and Wickedness'), was composed in 1846 by Vatroslav Lisinski. But it was not until 1870 that the conductor and composer Ivan Zajc succeeded in establishing the foundations of a permanent Croatian opera in Zagreb. From this time on opera developed year by year, and after the Great War that institution became the first opera in Yugoslavia. The excellent conductors which the Zagreb Opera always had the luck to possess and frequent visits by good foreign artists, have made possible the rapid development of native singers. To-day the Zagreb opera possesses a first-rate ensemble, many members of which have earned international fame, including Zinka Milanov, Pavao Marjono-Vlahovic and the conductor Lovro Matačić.

This season the Zagreb Opera has shown great activity. Much merit accrues to the director Krešimir Baranović, a well-known conductor and composer, who has held the post for ten years, to the general satisfaction both of critics and public.

'Rkac' Based on Folk-Theme

The first rule of the Zagreb Opera is to propagate national works. Therefore the Zagreb Opera brought forth as the first premiere of this season the opera 'Rkac' by the Croatian composer Antun Dobronić. The libretto is written after



Act I of the Opera 'Rkac' by Antun Dobronic, Given in Zagreb

Foto Skrygin

a national village-drama by Petar Petrović. 'Rkac' is the name for an uncommonly strong young peasant, who is of a meek disposition. The action is simple, revealing an every-day village love-story: a rich maiden perceives too late that she sincerely loves the poor 'Rkac'. This action, with its reproductions of village-life, gave Dobronić the opportunity to write music of a national character.

After the premiere of 'Rkac' it was clear that Dobronić profoundly penetrated the characteristics of Yugoslavia, that he now quite freely creates melodies which seem absolutely national in rhythm and harmonization. But Dobronić is not only a poet, his dramatic instinct is, in its simplicity, deeply moving. Thus the concluding dance 'Kolo', which the lover Rkac dances at the wedding of his sweetheart with another, as well as the story of Rkac in the second act, deeply move the listener. His instrumentation is simple, he declines to overcrowd the score; yet one must admire the dramatic strength of his writing. 'Rkac' is a valuable contribution to Yugoslavian opera.



Josip Krizaj, Bass of the Zagreb Opera

The performance was on a high level. The work was rehearsed and conducted by the director of the opera Krešimir Baranović. Baranovic has occupied himself mostly with Yugoslav compositions and we have to thank him, for many excellent performances of national operas and symphonic compositions. He penetrated deeply into the spirit of the work. The chief role of 'Rkac', the good-natured, but poor giant, lay in the hands of the baritone Pajo Grba. Not only by his voice, but also by his stature, he seemed to be predestined for his part. His tall and handsome appearance, histrionic ability, and, most important of all, his cultivated singing, helped to bring his difficult part to life. The soprano Ludmila Radoboj in the chief female part of the village-vamp Drenka, proved to be one of the most intelligent singers of the opera of Zagreb. Her voice is soft and agreeable in her lyric moments and unusually powerful in her fortissimo. All other parts were ably sung. Summing up, it was a very successful evening and a new triumph for Croatian opera.

Janacek Combined Realism and Fable

The next premiere of the Zagreb Opera was given on the occasion of the tenth anniversary of the death of the Slovak composer Leoš Janáček, the opera 'Lička bistrůška' ('The Cunning

'The Cunning Vixen' by Janacek, Performed on Tenth Anniversary of Composer's Death, Led by Sachs—Haydn Opera-Buffa, 'Life on the Moon', Given

Vixen'). Janáček was born in the middle of the last century, but his compositions are surprisingly modern. His special ability lay in the field of realist opera. This realism asserts itself especially in his operas 'Jenufa' and 'Katja Kabanova'. With the opera 'The Cunning Vixen', Janáček combined realism and fable. The libretto is after a



Boris Papandopulo, Guest Conductor at the Zagreb Opera (from a Caricature)

story by the Czech author Tesnohlídek, and is not very successful. The vocal parts are written in a difficult manner and tax the singers unduly.

Milan Sachs, who had returned to Zagreb after a seven-year absence, conducted. He was formerly director of the opera in Brno, Czechoslovakia, where he gained fame as an exponent of Janáček's works. For this reason Sachs had prepared a Janáček-festival in Brno, but the unhappy political situation made it impossible. Because of that situation he returned to Zagreb, to the great pleasure of the musical public of this town. After the departure of the remarkable conductor of the Zagreb opera, Lovro Matačić, to Belgrade, where he became director of opera, the return of Sachs meant a great gain.

After his arrival Sachs conducted a newly prepared 'Tosca' and then the premiere of 'The Cunning Vixen'. The performance was excellent. Specially to be mentioned among the singers is the lyric soprano Nada Tončić, a young

(Continued on page 23)

"GERTRUDE HOPKINS

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Seventh May Festival Held at Chattanooga

Cadek Choral Society Led by J. Oscar Miller—Maxine Stellman, Edwina Eustis, Willard Young and Hugh Thompson Are Soloists

By HARRY WILD HICKEY

CHATTANOOGA, TENN., May 15.—Assisted by four visiting soloists and an orchestra of thirty-five players drawn from the membership of the Chattanooga Symphony Orchestra, Cadek Choral Society, the civic chorus, closed the concert season here with its seventh May Music Festival May 8 and 10 at the Memorial Auditorium. The Liza Lehmann song cycle, 'In a Persian Garden', and Mascagni's 'Cavalleria Rusticana' in concert version formed the program for Wednesday's opera night which closed the festival. On Monday evening a joint recital was given by the guest artists: Maxine Stellman, soprano; Edwina Eustis, contralto; Willard Young, tenor; and Hugh Thompson, baritone. They sang a program of solos, duets and quartets ranging in mood from songs by H. Lane Wilson and Richard Strauss to a Handel aria and excerpts from Verdi's 'Rigoletto' and three Puccini operas.

Of the guest singers, only Mr. Young had been heard here before. Remembering him from his appearance in 'Aida' at the 1938 May festival, Chattanooga gave him an enthusiastic welcome at both concerts last week. Easy and brilliant, with unforced high notes, he was notably effective on the recital program in the "Che gelida manina" from Puccini's 'La Bohème', and in the "Solenne in quest' ora" duet from 'La Forza del Destino', sung with Mr. Thompson.

Mr. Thompson's contribution to the recital was most impressive in the 'Rigoletto' aria, 'Vile Race of Courtiers', and in the Richard Strauss song, 'Zueignung'. Mrs. Hugh Thompson played the piano for her husband's solos, while local musicians accompanied the other singers in solos and concerted numbers.

Other high points on the recital program were Miss Stellman's singing of the 'Vissi d'arte' from 'Tosca', Miss Eustis' rendition of Handel's 'Ombra mai fu', and the soprano and contralto in the 'Duet of the Flowers', from 'Madama Butterfly'.

Large Audience for Opera Night

Performance of the chorus and local orchestra under the direction of J. Oscar Miller drew an audience of 3,000 for opera night. Opening the program was the Lehmann song cycle in which guest artists sang solos, duets and one quartet while other concerted numbers were sung by the full chorus. The performance was marked by briskness, and the audience responded in particular to Mr. Young's singing of the aria, 'Ah Moon of My Delight', and the duet, 'A Book of Verses Underneath the Bough', sung by the tenor with Miss Stellman. Principals, chorus and orchestra brought the festival to its climax with a performance of 'Cavalleria Rusticana', which was spirited throughout and at times brilliant. Singing the role of Turiddu, Mr. Young drew thunderous applause with the 'Siciliana', his long duet with Santuzza (Miss Stellman) and the Farewell to the Mother. Markedly developed in ease, stage presence and warmth of singing since his 1938 appearance, the tenor combined a brilliance of tone with a feeling for the melodrama of the text.

Miss Stellman gave a vocally beautiful and dramatically convincing portrayal of Santuzza, and her singing of the 'Well You Know, Good Mother' and the Easter hymn revealed her as a figure of import-



Robert Brown, Chattanooga News

AT THE CHATTANOOGA MAY FESTIVAL

In the Group Are (from the Left): Willard Young, Edwina Eustis, Mrs. Hugh Thompson and Mr. Thompson; Upper Right, Maxine Stellman; Lower Right, J. Oscar Miller, Conductor of the Festival



ance among the younger dramatic sopranos.

Doubling as Lola and Mama Lucia, Miss Eustis gave an artistic portrayal of each. Her voice has an unusual beauty, especially in its lower tones, and her clear enunciation of the English text as well as her sensitive interpretation of the spiteful Lola in the scene with soprano and tenor made the short role stand out as a three-dimensional person.

Mr. Thompson's performances in recital and opera were highly satisfying. Although he is young, his singing, particularly in the operatic numbers was noteworthy for its assurance. His baritone voice showed timbre, feeling, and an unusual range. His portrayal of the role of Alfio, successively jovial and embittered, was made notable by his duet with Santuzza before the Intermezzo and especially by the short dramatic passages immediately before the end.

The orchestra, under Mr. Miller and with Ottokar Cadek in the first violin chair, played the score well and the chorus gave a well-disciplined and spirited performance.

On Tuesday afternoon, May 9, the visiting singers were guests of the Choral Society at a party held in the garden of the Cadek Conservatory of Music. Over 100 Chattanoogaans attended.

The chorus has announced for next year's activity a performance of Handel's oratorio 'Samson', in December, a mid-winter program of popular music, and 'Carmen' in concert form for the 1940 May festival. Guest artists will be engaged for the oratorio and the May opera.

SAN FRANCISCO MEN PLAY FRENCH MUSIC

Orchestra Also Heard at Exposition—Giannini Symphony and Anthem Performed

SAN FRANCISCO, May 19.—The San Francisco Symphony closed its Opera House series with an all-French program on May 5-6, and on May 18 played on a 'round-the-world broadcast as part of the International Business Machines Corporation program at the Golden Gate International Exposition dedicated to world peace through world trade.

The French program which ended the regular season had Sylvia Lent as soloist in a beautiful performance of Chausson's 'Poème' for violin and orchestra. Ravel's 'Le Tombeau de Couperin', Debussy's 'Clouds' and 'Festivals' and Berlioz's 'Fantastic' Symphony were also part of the program which revealed Pierre Monteux and the orchestra at their best. An ovation, flowers, and a tusch from his orchestra testified to the high esteem audience and orchestra have for the French conductor.

At the exposition the 'IBM Symphony', composed by Vittorio Giannini, was the only work which was broadcast, but the same composer's 'IBM Anthem' and excerpts from Franck's 'Redemption' and the Farandole from Bizet's 'Carmen' Suite were enjoyed by a capacity audience in the Hall of the Western States and by an overflow audience in the court outside the building.

The San Francisco Symphony will have no official associate conductor next

NEW ORLEANS AIDS CIVIC SYMPHONY

City Contributes to Drive as Plans for Next Season Are Outlined

NEW ORLEANS, May 20.—The New Orleans Civic Symphony, Arthur Zack, conductor, will give a series of six night concerts and six matinee "youth concerts" during the season of 1939-40. George H. Terriberry, new president, recently succeeded Mrs. Maurice Stern, who was made honorary president. William B. Wisdom and John Fauntleroy were re-elected vice-president and treasurer, respectively. Mrs. Louis Lemle has been made chairman of the ticket-selling campaign. Mrs. Julius Friend, who heads the drive for donations, has already received \$2,500 from the City of New Orleans. Percy Grainger, pianist, and Alexander Kipnis, bass, will be among the soloists. The Civic Symphony Chorus will appear in the December program with a Christmas performance of Handel's 'Messiah'. Auditions will soon be held for a soloist.

The Tulane University Orchestra gave its first concert on April 26. This new organization reflected credit upon its young conductor, John J. Morrissey.

The Loyola College of Music made an excellent showing at a concert on April 22, presenting its Symphony. Ernest E. Schuytten is conductor of the young organization. The soloists were Warren Galjour and Marguerite Luft, vocalists; Josephine Pamaric and Adrien Geoffroy, violinists; Ada B. Canovsky and Marjory Jaubert, pianists.

HARRY BRUNSWICK LOEB

season, Willem Van den Burg's contract as solo 'cellist and as associate conductor not having been renewed. The post will be filled by Willem Dehe.

MARJORY FISHER

SYMPHONY CLOSES KALAMAZOO SEASON

Herman Felber, Conductor, Heard as Violin Soloist at Final Concert

KALAMAZOO, MICH., May 20.—With the final 1938-'39 concert by the Kalamazoo Symphony on April 16, Kalamazoo's music season came to an end. An audience of over 2,000 filled the Central High School auditorium where Herman Felber, regular conductor of the symphony, appeared in the dual role of conductor and soloist. Mr. Felber chose the Goldmark violin concerto for his solo offering, and conducted Beethoven's 'Coriolanus' Overture, Strauss's 'Till Eulenspiegel' and Wagner's 'Tannhäuser' Overture. Alexander Schuster, first 'cellist, conducted the ensemble in the concerto.

An ovation was accorded José Iturbi, when he appeared as piano soloist with the symphony on March 12. He played the César Franck 'Symphonic Variations' and Liszt's 'Triangle' Concerto. Mr. Felber conducted the orchestra in a new overture, 'Youth', by Philip Warner, young Chicago pianist, and Glazunoff's Ballet Suite, 'Ruses D'Amour'. Mr. Warner was present to acknowledge the spirited applause.

The annual Symphony Drive was held April 9-16. DOROTHY BLAINE

PHILHARMONIC-SYMPHONY STUDENTS ARE ENGAGED

Five Proteges of Committee on Ensemble Musical Training and Scholarships Join Orchestras

Orchestral players educated through the Committee on Ensemble Musical Training and Scholarships of the New York Philharmonic-Symphony Society, who have been recently engaged by major American orchestras, include Kalman Bloch, clarinet, in the Los Angeles Philharmonic; Martin Teicholz, 'cello, in the St. Louis Symphony, and Abe Rosen, harp; David Dawson, viola, and Otto Frohm, violin, in the Minneapolis Symphony.

Players trained by the first desk men of the Philharmonic-Symphony are now in the ranks of the orchestras of Indianapolis, Pittsburgh, Boston, Philadelphia and Chicago.

LOS ANGELES HAS FULL CONCERT LIST

Kiepura, Elman and Pollak Appear—Plans for Civic Light Opera Festival Made

LOS ANGELES, May 20.—Jan Kiepura, tenor, made several appearances in the vicinity recently, singing in the Auditorium on April 25. A capacity audience greeted the singer in a program of operatic arias.

Mischa Elman, playing for the benefit of German refugees, added some \$6,000 to the fund with his concert here.

Another violinist, now living in Southern California, Robert Pollak, gave a recital in the Biltmore Music Room on April 24.

The Lyric Club, Ralph Peterson, conductor, gave its final concert of the season in the Wilshire-Ebell Theater. The program included works by California composers, Elinor Remick Warren, Charles Wakefield Cadman and Mrs. Hennion Robinson, who is the club's gifted accompanist. Russell Horton, tenor, and Lorraine Bridges, tenor, were soloists.

Sponsored by the Hollywood Chamber of Commerce, some 250 guests recently honored the producers of Mozart's 'Magic Flute', which will be given in three performances under the auspices of the Los Angeles City College. The work is to be conducted by Hugo Strelitzer, head of the opera department of the college, with George Houston, stage director, and Rudy Feld, designer. Mrs. Leiland Atherton Irish was mistress of ceremonies, presenting Louis Gruenberg as chief speaker.

The Los Angeles Civic Light Opera Festival, Edwin Lester, general director, will open with Romberg's 'The

Desert Song' with Allan Jones in the leading role, on May 15. 'A Waltz Dream' by Oskar Straus, with Francia White; Jerome Kern's 'The Cat and the Fiddle' with Helen Gahagan and George Houston, and Johann Strauss's 'The Gypsy Baron' with John Charles Thomas, will follow. HAL D. CRAIN

GOLDEN GATE SEES JAPANESE BALLET

Elman and Kiepura Heard in Recital—Several Groups Give Last Programs

SAN FRANCISCO, May 20.—The Japanese Takarazuka Ballet gave a magnificent performance in the War memorial Opera House on April 26, a program that was a combination of the dance, music and drama, done in the exquisite fashion of Japanese artists. Orchestral accompaniments were played by members of the San Francisco Symphony under the baton of S. Saki. The most beautiful of the various dances was the 'Hikone Byobu', in which the figures of a rare, sixteenth-century, folding, gold screen came to life.

The Humphrey-Weidman dancers made their second appearance at the Curran Theatre in a program of delightful dances; Mischa Elman gave a benefit concert with Vladimir Padwa as accompanist, and Jan Kiepura, tenor, sang a program largely of arias.

San Francisco's Wind Instrument Ensemble ended its too brief season with a superb chamber music program featuring the first composition commissioned by the group, a work by an American, Wesley LaViolette, a newcomer to the city. The work was a sextet for flute, oboe, clarinet, horn, bassoon and piano. It was replete with exciting

rhythms and martial themes. The remainder of the program was devoted to music by Beethoven, Loeillet, Poulenc, Hindemith and Saint-Saëns.

Quartet Ends Its Season

The San Francisco String Quartet also concluded its series of concerts, devoting its program to music by Boccherini, Brahms and Smetana. Still another music group, the Music Lovers Society, gave the first of two concerts in the home of Mrs. Marcus Koshland. Mozart, Loeffler, Handel and Beethoven were the composers represented.

Maxin Schapiro was introduced in a piano recital in Veteran's Auditorium, and another debutante was the Japanese girl, Florence Takayama, pianist. On her program Bloch's 'Sepia Sketches' were of especial interest.

The fifth annual a cappella choir festival by high school groups sponsored by the San José high school music department, was heard on Treasure Island on April 21, with 550 singers from eleven cities participating.

The choirs came from San José, Gilroy, Campbell, Hayward, Hollister, Los Gatos, Mountain View, Oakland, Palo Alto, Salinas, and San Francisco, and sang under the baton of Charles Dennis, music director of the San Francisco schools. The All-City High School Band contributed to the program in creditable manner.

Herbert Popper, nephew of the famous 'cellist recently arrived in this city, made a distinctly favorable impression at his first appearance as pianist-accompanist with Romano Paggi, tenor.

MARJORY M. FISHER

SAN FRANCISCO MEN HEARD IN OAKLAND

Monteux Leads Symphony with Casadesus as Soloist—Local Groups Play

OAKLAND, CAL., May 20.—The Oakland Forum presented as its last concert on the Artist Series, the San Francisco Symphony, Pierre Monteux conducting and Robert Casadesus, pianist, as soloist in the E Flat Concerto of Liszt. Both pianist and conductor were received with warm plaudits and had several recalls. The orchestra gave a vigorous performance of the Brahms First Symphony and a profound reading of the Strauss 'Death and Transfiguration'.

The Oakland Symphony, Orley See conducting, played in the Civic Auditorium on March 15. Chief orchestral fare was Borodin's Second Symphony, and a premiere of Paul Martin's 'Sierra Nevada Suite'.

Concerts in Berkeley

In Berkeley, the University Symphony, Albert Elkus, conductor, and the University Chorus, Randall Thompson, director, gave a joint concert at University of California Gymnasium. Jean Overman, flutist, was heard in a Mozart Concerto with orchestra.

In Berkeley, the Young Peoples Symphony, Jessica Marcelli conductor, played in the Campus Theatre recently. The program included Schubert's Symphony No. 8; Borowsky's 'Adoration'; Beethoven's 'Coriolanus' Overture and Liszt's 'Liebestraum.' Faith Buckingham, thirteen, was piano soloist in Mozart's C Major Concerto. Albert Calonico, concert master of the orchestra, played Sarasate's 'Zigeunerweisen.' A. FLEMING

TOWN HALL MAKES YOUNG ARTIST AWARD

Carroll Glenn Will Give Violin Recital in Endowment Series in 1940 as Winner

Carroll Glenn, violinist, was recently named winner of the Town Hall Young Artist Award for 1939 by George V.



Carroll Glenn

Denny, Jr., president of Town Hall. The award is presented annually to the artist under thirty years of age who is considered to have given the most outstanding performance in a Town Hall recital during the past season. It consists of an illustrated scroll as well as an engagement on the following season's Town Hall Endowment Series. Miss Glenn will play on Feb. 14, 1940.

As a child violinist Miss Glenn studied at the University of South Carolina with Felice de Horvath. At the age of eleven her mother brought her to New York to study with Edourd Dethier at the Institute of Musical Art. She made her debut in a recital at Town Hall on Nov. 7, 1938, as the only winner of the Walter W. Naumburg Foundation award for the season. She has made concert tours, in the South and last summer appeared as a soloist at Chautauqua in the Sibelius Concerto.

Elizabeth Furcron Completes Recital Series in Buck Hill

Elizabeth Furcron, pianist, recently completed a series of recitals at the Buck Hill Inn, Buck Hill, Pa.

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PALESTINE SYMPHONY HAILS HUBERMANN

Violinist Appears in Several
Cities—Szenkar Tours
Egypt with Men

JERUSALEM, May 5.—Two important events marked the first half of the Palestine Symphony's third season: Bronislaw Hubermann's first appearance with the orchestra he founded and the first performance in Palestine of Mahler's Third Symphony, under Eugen Szenkar. The Michael Taube Women's Choir sang the choral parts of the symphony and Vittorio Weinberg, baritone, sang the alto solo. Later Mr. Szenkar took the orchestra to Egypt for its annual tour of the principal towns. Before leaving he conducted Beethoven's Ninth Symphony in Tel-Aviv with the Palestine Oratorio and a quartet composed of Lotte Laufer, Dela Gotthelfft, Marcel Noe and Vittorio Weinberg, all local singers. After its return, the orchestra collaborated with the Palestine Oratorio in a performance of Handel's 'Samson', under Fordaus Ben-Tsissy. Mr. Hubermann remained after his appearance with orchestra to play in Jerusalem, Haifa and Tel-Aviv and in several settlements such as Rechovoth and Ejn Charod.

Radio Orchestra Active

The orchestra of the Palestine Broadcasting Service is giving Tuesday evening public concerts in Jerusalem conducted by Crawford McNair and Karl Salomon. Recent soloists have been Philipp Scharf, violinist; Joseph Gruenthal, pianist; Rebecca Burstein-Arber, pianist; Daniel Hofmekler, cellist; and Sascha Parnes, violinist. The chamber orchestra and soloists of the station have also performed works by Palestine composers including Paul Frankenburg, Herbert Kaplan, Wolf Rosenberg, Peter Jona Korn and Peter Gradenwitz.

The Palestine Section of the International Society for Contemporary Music recently gave concerts in Jerusalem and Tel-Aviv with Clara Pataky-Szarvas, harpist, Hede Tuerk-Boernstein, vocal soloist, and others collaborating. In Jerusalem Hindemith's Flute Sonata, Aaron Copland's Puano Passacaglia, songs by Stefan Wolpe and Tansman's 'Cello Sonata' were performed. The Weissgerber Quartet played a work by Paul Frankenburg for the Labour Federation.

Excerpts from 'The Messiah' and 'Orfeo' were performed by the choral society and orchestra of the Jerusalem Broadcasting Station and Mr. Taube conducted the Palestine Symphony with soloists and his own chamber choir in his cantata 'Oh, Eternal Fire' and Bach compositions and Erich Walter Sternberg's Orchestral suite 'Joseph and his Brethren'. PETER GRADENWITZ.

Rose Bampton to Tour South Africa

Rose Bampton, soprano of the Metropolitan Opera House, will give a series of fifteen concerts in the first subscription series ever organized by the public in the Cape area of South Africa. Her

opening concert will be in Capetown on June 12, which will be followed by recitals in Johannesburg, Pretoria, Kimberley, Grahamstown, East London and Port Elizabeth. She will be accompanied by her husband, Wilfred Pelletier, conductor.

Premieres in Zagreb

(Continued from page 20)

and very talented singer, who sang the title part. And this part is not only vocally very difficult, but its acting is uncommon, to say the least. The vixen usually runs on four legs and is required to sing in the highest registers! She had a good partner in the soprano Alda Noni, in the part of the fox. Their joint scenes were the most successful of the whole opera. Among the other excellent singers engaged in the performance, specially to be pointed out, were the bass Josip Krizaj as a parish priest, the contralto Lucija Ozegovic, as a dog, 'Zolera', and the baritone Leo Mirkovic, as a huntsman.

Haydn Music Spirited

Shortly after 'The Cunning Vixen' the premiere of Haydn's opera 'Life on the Moon' was given. The great composer of symphonies and oratorios revealed himself in a new light. Wishing to add to the repertoire of the opera by giving some classical work as yet unperformed, 'Life on the Moon' was dug out of the archives. The libretto is after a Goldoni comedy, arranged for modern theatre by Wilhelm Teichlinger. Haydn's music was re-arranged and bolstered in some parts by music from other works of Haydn by Marc Lothar. It is a charming little thing, full of humour and spirited scenes. It is written in the form of the early Italian Opera Buffa. The comic scenes are irresistible, and the serious passages are of a sincere lyricism.

The opera was prepared and conducted by the young composer, Boris Papandopulo, who, as a guest, made his debut as opera conductor. He proved again that he is a first-rate musician.

The best of the soloists was the bass Josip Krizaj, as the rich miser Bonafede. It was a masterpiece of stylistic and musical singing. The baritone Leo Mirkovic performed his part as the magician-charlatan superbly. Also worth mentioning were the young soprano Alda Noni, and the tenors, Sterle and Sepec.

Sarobe to Represent Franco in Spanish-German Cultural Exchange

BERLIN, May 10.—The Spanish baritone, Celestino Sarobe, a pupil of Battistini, has been appointed Cultural Representative of the Franco Government in Germany and entrusted with the execution of the Spanish-German Cultural Exchange recently arranged between the two governments. The first important event will be "gala" performances of 'Tristan' and 'Walküre' in San Sebastian, Saragossa, Bilbao and Barcelona by the ensemble of the Berlin State Opera, headed by Marta Fuchs, Margarete Klose and other leading artists. The performances will be conducted by Johannes Schueler.

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WASHINGTON HEARS CHORAL FESTIVAL

Federation of Music Clubs Presents Six Choirs in Annual Concert

WASHINGTON, D. C., May 20.—Outstanding among the events of National Music Week was the choir festival on May 9 in which the District of Columbia Federation of Music Clubs presented six of the Capital's church singing organizations. Mount Vernon Place M. E. Church, one of the city's largest downtown churches, was filled to capacity for this annual event, which came to a climax when the 200 singers in all the choirs formed a combined chorus to sing Gounod's 'Send Out Thy Light', with Eva Whitford Lovette, president of the District Federation, conducting.

Participating choirs and their directors included: Petworth M. E. Church, Ardie Atkinson Cannon; Washington Missionary College, George W. Greer; Anacostia M. E. Church, George F. Ross; Calvary Baptist Church, Andrew Clifford Wilkins; Washington Chapel of Latter Day Saints, D. Sterling Wheelwright; St. John's Episcopal Church choir of men and boys, Arthur W. Howes. Raymond E. Repp, organist of First Baptist Church, played an instrumental prelude.

Yearly Banquet Held

The following night the District Federation held its annual banquet at Hotel 2400 Sixteenth street. Dinner was followed by a program in which Henry Gregor, pianist and composer, of the faculty of the University of Miami, spoke on "The American Idiom in Music." There were songs by Francis Barnard, bass, and Marjorie Brett, lyric soprano, local winners in a recent music competition. Tatiana Gnochev gave a group of classic interpretations



GREENVILLE CONCERT WORKERS GATHER

Officers, Committee Chairmen and Workers of the Greenville, Tex., Co-operative Concert Association Conclude Their First Successful Concert Campaign. Greenville is the Hometown of Mack Harrell, Recent Winner in the Metropolitan Opera Auditions of the Air Contest, Who Will Be the First Artist to Be Presented on the Series, Singing in the New City Auditorium. (From Left to Right, Second Row), Mrs. J. Ward (Reading Book), President; Mrs. Tom Bethel, Membership Chairman; Mrs. W. E. Marshall, Treasurer; Mrs. M. L. Wilbanks, Secretary; Mrs. Barney Oliver, Headquarters Secretary, and (Center Background), Amelia Sperry, Campaign Director of Community Concerts Service

and duets were sung by Evelyn Ott, soprano of Norfolk, Va., and Wendel Outland of New York.

The Washington Civic Symphony, Dr. Kurt Hetzel conductor, ended its season's activities on May 9 with a concert in Central High School auditorium. Elizabeth Cates, pianist, was soloist in a performance of Liszt's Concerto in E Flat.

Janet Bracken, lyric soprano, and Herbert Donaldson, pianist, appeared in a joint recital for the benefit of the Washington Northeast Rescue Mission on May 10. Reino Luoma was Miss Bracken's accompanist.

Claude Robeson led the Rubinstein Club in its second concert of the season

on May 10 in Willard Hotel, with Mary Bothwell soprano, as soloist.

John Hreachmack, flutist, and William Holden and Fanny Amtutz Roberts, pianists, appeared in a recital on May 9 in the Washington College of Music.

The men's and women's glee clubs of George Washington University gave their annual spring concert on May 11 in the Willard Hotel.

Basil Toutorsky, pianist, appeared in a Pierce Hall recital on May 12.

The Finlandia Male Chorus, now on its first American tour, reached Washington on May 2, and presented in Constitution Hall one of the outstanding events of the spring music session. The concert was a benefit for Washington's Self-Help Exchange. The concert was arranged by a committee of which Robert Woods Bliss was chairman, and Mrs. Emil Hurja, co-chairman. Heikki Klemetti led his seventy men of Finland in more than a score of Finnish songs; leading Finnish composers, including Sibelius, Armas Jarnfelt and Robert Kajanus were represented.

JAY WALTZ

Lotte Lehmann Begins Australian Concert Tour

Lotte Lehmann, soprano, recently opened her concert tour of Australia in Sydney, before a distinguished audience headed by Governor General Lord Lowrie and his wife. Following her appearances in Sydney she was scheduled to sing in Melbourne, Adelaide, Perth and Brisbane. When the Australian tour is completed Mme. Lehmann will go to New Zealand for four weeks to sing in Auckland, Wellington and other cities. She expects to return to America in late summer.

Josephine Vila Artists Active

Saida Knox sang the 'Five Musical Songs' of Vaughan Williams, with a special commentator and chorus, at St. Bartholomew's Church on March 16. Jovita Fuentes, Philippine soprano, will be soloist with the Fordham University Band, Captain Ernest Hopf, conductor, in Carnegie Hall on May 5. The Pro Arpa Quartet will appear with the Reading, Pa., Choral Society, on May 11. These artists are all under the concert direction of Josephine Vila, Inc.

LOUISVILLE HEARS THREE ORCHESTRAS

Cincinnati Men End Series—Whitney and Horvath Lead Two Local Ensembles

LOUISVILLE, May 20.—The last two concerts of six in the series given by the Cincinnati Symphony were presented at Memorial Auditorium on the afternoon and evening of April 11.

The children's concert in the afternoon was given before a capacity audience. At the evening concert the program opened with the Overture to Wagner's 'Rienzi' and was followed by Ravel's orchestration of Mussorgsky's 'Pictures at an Exposition'. The second half was given over to a magnificent performance of Tchaikovsky's Symphony No. 5 in E Minor.

The fifth concert of the Louisville Civic Orchestra was given at the Memorial Auditorium recently. This well balanced body of players under Robert S. Whitney, played smoothly and with tonal beauty.

The Louisville Symphony, led by Joseph Horvath, gave the third concert of its 1938-'39 series at the Scottish Rite Temple, before an audience that completely filled the auditorium. It was a commendable concert both in program and performance.

The orchestra, Mr. Horvath conducting, brought the twenty-fourth year of its existence to a close on April 18. The orchestra was assisted by the Parmenter Violin Ensemble, consisting of twelve violinists and a pianist, under the guidance of Robert A. Parmenter, teacher of violin. Works played by the orchestra were von Flotow's 'Stradella' Overture; the second and fourth movements of the Tchaikovsky Sixth Symphony; Grofé's 'Mississippi Suite' and the overture to Wagner's 'Rienzi'.

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EFREM KURTZ TO LEAD AT STADIUM CONCERTS

Conductor Will Make First Appearance
on July 5—Frieder Weissmann
to Succeed Him

Efrem Kurtz will be one of the Stadium Concerts' conductors this summer. He will conduct the fourth week of the season. Mr. Kurtz, who is musical director of the Ballet Russe de Monte Carlo, has never before conducted symphonic concerts in New York, although he has done concert work in Europe, South America and Australia. He has also conducted at the Hollywood Bowl



Efrem Kurtz

with the Portland Symphony.

His first Stadium appearance will be on July 5, and he will conduct the rest of that week, with the exception of July 10. On that date an all-Gershwin concert will be heard under Alexander Smallens.

Frieder Weissmann, who succeeds Mr. Kurtz, will make his Stadium debut in the fifth week, beginning July 12.

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RECITALISTS THROG CHICAGO CALENDAR

Choral Groups, Instrumentalists,
Singers and Dancer Appear
in Programs

CHICAGO, May 20.—Lawrence Tibbett was soloist for the concert that marked the thirty-third season of the Marshall Field and Company Choral Society, singing under Edgar Nelson at Orchestra Hall on April 28. Mr. Tibbett was in best of voice and humor and kept the evening informal, which made it thoroughly enjoyable.

On the same evening a joint recital by Helen C. Hanneman, pianist, and Walter P. Hillig, tenor, in Kimball Hall was given. The following evening the superb Finlandia Male Chorus, conducted by L. A. P. Poirjarvi brought singing of a magnificent order to Orchestra Hall.

The Paulist Choristers led by the Reverend Eugene F. O'Malley and with Walter Curran, Billy Watson, John Lynch and George Lane as soloists, made their thirty-fifth season memorable on April 30. Arthur Becker, organist, and Robert Sheehan, pianist, shared honors with the gifted singers.

Sonia Sharnova, gifted contralto of the Chicago City Opera, gave a benefit recital at the same hour in the Studebaker Theatre for the Sigma Alpha Iota musical fraternity, singing arias from works by Gluck, Donizetti, Handel, Purcell and Arne. Mme. Sharnova also included a group of Lieder on her program which was delivered with a voice of much beauty and charm.

Theodore Charles Stone, baritone, chose Curtiss Hall for his concert. The proceeds he intends using to finance a summer's study in Finland with Kosti Vehanen, coach and accompanist with whom Marian Anderson worked. Mr. Stone is one of Chicago's promising colored singers, with a naturally well placed voice.

American Opera Group Heard

The American Opera company under Louis Albright, conductor, and Joseph Tessmer, stage director, presented 'Pagliacci' and excerpts from Verdi's 'La Traviata' in Kimball Hall recently.

Lillian Nathan, pianist, showed skill and mature workmanship in a miscellaneous program in Auditorium Recital Hall, and Stavro Chiapi, tenor, made a vivid impression in his recital in Fullerton Hall. The invasion of choral groups continued on May 1 when the Ohio Northern University A Cappella Choir, Haydn Owens, conductor, took over Kimball Hall for an eventful evening. Joy Fairman's recital at the Goodman on Tuesday disclosed a soprano voice of great loveliness, used with intelligence.

The Norwegian Royal University Chorus presented a well-diversified program under Sigurd Torkildsen at the Auditorium. Present in the audience which completely filled the vast theatre were Crown Prince Olav and Princess Martha.

The Chicago Bach Chorus elicited much praise for its exacting program on the same evening in Orchestra Hall under Theodore Lams's direction. Vera Gillette and Vincent Micari, duopianists, played in recital in Kimball Hall.

Albert Goldberg, conductor, presented the Illinois Symphony in the Great Northern Theatre and gave a spirited reading of Powell's 'Rhapsodie Nègre' for piano and orchestra. Stanley Fletcher was soloist.

Clarita Martin, American dancer,

gave the first of a cycle of four nightly programs in Goodman theatre on evening May 10 in the Art Institute's members' dance series. In a group of Spanish dances, Miss Martin disclosed a scintillating and intimate knowledge of the native temperament and brought out the most minute details which characterize the true Spanish dance. Added life and color was furnished by exquisite costumes. Admirable accompaniments were played by Jeronimo Villarino, guitarist, and Owen Haynes, pianist.

M. McL.

HARTFORD SYMPHONY CAMPAIGN LAUNCHED

Society Seeks \$150,000 to Keep
Orchestra for Three Years—
Barzin May Return

HARTFORD, May 20.—A forward-looking event was the launching on April 25, of the campaign by the Symphony Society of Connecticut on behalf of the Hartford Symphony, in pursuit of \$50,000 for the incoming season, and two more years' pledges, or \$150,000 all told, to keep the orchestra going for the next three years. The declared purpose of the campaign is "to put the Hartford Symphony on a permanent basis", and presumably the sponsors believe that if it weathers the next three seasons, it will be able to survive indefinitely thereafter. The drive will run without final date, and Leon Barzin of the National Orchestral Association is apparently to conduct for at least another season.

Mlle. Boulanger gave a lecture on French music under auspices of the Hartford School of Music, upon whose board she serves as a kind of honorary consultant, and whose director, Paul Vellucci, was formerly one of her pupils.

Choral Club Ends Its Season

The Choral Club of Hartford gave the concluding concert of its thirty-second season on April 14, assisted by George Rasely, tenor of the Metropolitan, and Charles Krane, 'cello. On the program was the first performance of an arrangement of 'Swing Low, Sweet Chariot', by Ralph Baldwin, for thirty years conductor of the organization. Marshall Seeley directed.

On April 16, the chorus of the Hart School of Music, conducted by Moshe Paranov, its dean, also appeared in concert. Cynthia Eddy, 'cello, and Robert Maxwell, harp, playing the Handel Concerto with the school orchestra, were soloists of the afternoon. On April 19 the Aetna Choristers sang, on April 22 the glee clubs of Loomis, Choate, Hotchkiss, Taft and Deerfield preparatory schools foregathered for their ninth annual festival, and gave an esthetic garnish to their salad days with an evening of song. The Veeder-Root Choral Club was heard on April 26, and on April 28 the St. Joseph and Trinity College singers appeared in joint concert under Edward F. Laubin and Clarence Watters respectively. T. H. PARKER

American Premiere of 'Kleine Chorsuite' Given

The Choir of Teachers College, Columbia University, directed by Carl Gutkunst, presented the first American

performance of Josef Wagner's 'Kleine Chorsuite' in the Milbank Chapel on May 12. The work was written for chorus, oboe, clarinet and horn. Deems Taylor's 'The Highwayman' was also performed.

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CZECH NATIONAL THEATRE IN PRAGUE CARRIES ON

Gives Revivals of Italian Operas and Novak's 'Karlstein'—Jan Kubelik's First Symphony, Composed in America, Is Conducted by His Son Rafael.

By H. H. STUCKENSCHMIDT

PRAGUE, May 5.

THE Czech National Theatre is hectically trying to fill the gaps left in Prague's operatic life by the closing of the German theatres. Will they be reopened? The question has not yet been officially answered, but there is no doubt that, if there should be no permanent theatre, at least an abundant series of guest performances of German opera and drama will be given in Prague. Meanwhile the Czech stage has brought forth several revivals. The most successful of these was Donizetti's 'Don Pasquale', as shown in the National Theatre in a very lively mise-en-scène. The charming buffa work, so commonplace in action and so delightful in music, was directed by a guest, the Yugoslav Dr. Branko Gavella. He transforms the action into a mosaic of living scenery. A master's hand plays on the stage keyboard, sometimes too mirthfully and too fond of unexpected effects, but on the whole with captivating brilliance.

The title part was sung by Luděk Mandaus, the powerful baritone who played the old bachelor with all those buffooneries which are so much favored by the gallery. The intricate coloratura of the Donizetti style was best mastered by Marie Tauberová who sang Norina. She is an excellent high soprano, charming to look at and with real histrionic ability in the domain of teasing and humorous play. Zdeněk Otava as Malatesta was more reluctant than necessary, while Bronislav Choro- vič (Ernesto) lacked control of the Italian bel canto style.

Conducted by Jozka Charvát

The successful performance was conducted by Jozka Charvát, a reliable, but somewhat heavy-handed musician, who did not always succeed in conveying the quick and loquacious tempi of the score. The settings are by Václav Skrušný.

A less successful attempt in a similar style was a revival of Rossini's 'L'Italiana in Algeri'. Also conducted by Charvát, the performance lacked at times the true Italian brio. But three splendid singers and actors led the ensemble: Vilém Zitek, playing the Bey Mustafa in the manner of a demoniac Punch, Mila Kočová with her masterly roulades and coloratura, and Jan Konstantin as a grotesque and pitiable Taddeo.

Modern Czech music was represented by Vítězslav Novák's opera 'Karlstein'. The libretto, written by Otakar Fischer after Jaroslav Vrchlický's famous play



Konstantin Karenin as Lohengrin

'The Night on Karlstein', deals with an episode from ancient Bohemian history. King Charles the Fifth, the Luxembourg emperor, had built the Karlstein castle as a magnificent jewel-case for his works of art and the imperial insignia. No woman was admitted to this sanctuary of philosophical and aesthetical contemplation, to which the king used to retire when fatigued by Prague's mon-daine life. But Queen Elizabeth, in the opera, curious as women sometimes used to be, wants to see the inside of the castle. With her girl friend Alena and aided by the archbishop she enters the sacred place in a monk's frock. But the disguise is discovered by Peter, a Lombard duke and friend of King Charles who never had believed the story of this chaste castle and always suspected the king of enjoying here forbidden delights.

The story threatens to become serious, all the more since Alena's friend Pešek has left his place as the king's cup-bearer for this very evening to the disguised queen. But Charles's tact and benevolence, as well as Elizabeth's queenly attitude, save the situation. The disobedient women are both forgiven, and Alena's only punishment consists in being immediately married to her Pešek. Peter, put to shame both by his kingly friend and the queen, begs Charles's pardon. In the finale Charles and Elizabeth sing a love-duet.

Novák's music, written in 1915 and 1916, shows Wagnerian influence in the declamation of Charles's great and serious narratives. But in the gay scenes and the love-duets he writes in a style of his own which is essentially due to Czech folklore. The quotation of the old Wenzel chorale gives a strong dramatic effect to the end of the second act. Novák's mastery in treating the voices

and the orchestra is obvious. The score is excellent musically, but nevertheless lacks a certain dramatic impulse.

Michael Zuna conducted with deep sympathy. The stage direction by Ferdinand Pujman conveyed well the Fourteenth Century spirit of the libretto. The king's part was admirably sung and acted by Zdeněk Otava, while Marta Krásová was a charming Queen, well contrasted by the equally charming Ota Horáková as Alena. Jaroslav Gleich, sang the part of Peter.

Jelizaveta Nikolská, the prima ballerina of the Opera House, revived a rarely heard ballet of the French school of the Nineteenth Century, Adolphe Adam's 'Giselle'. The story is by Théophile Gautier and tells of a peasant girl who is a princess's rival in love. The scene is Kurland. Adam put all his charm and soft melodiousness into the music; although the work is rather long (two acts), it leaves a touching if not deep effect. It was presented with Rimsky-Korsakoff's 'Sheherazade' and brilliantly staged by Miss Nikolská who danced the main roles of both works and, as usual, had a serious rival in Zdenka Zabylová, the ballet's best representative of the "classic" school.

Russian Tenor Impresses

An interesting guest for eight performances was Konstantin Karenin, Russian tenor of the Sofia National Theatre. Karenin is certainly no bel-cantist; his voice has more character than height and a more Slav than Italian timbre. But his dramatic personality is strong and unique; it even reminds one of Chaliapin in his best days, and rarely have I been more impressed and captivated by a singer's histrionic achievements than by Karenin's Grishka in Rimsky-Korsakoff's 'Legend of the Invisible City of Kites'.

In memory of the late Otakar Zich, a very influential composer who died in 1934, the Prague Radiojournal broadcast excerpts from his musical comedy 'The Painter's Idea' on his sixtieth birthday on March 25.

An interesting première in the concert field was the performance of Jan Kubelik's first symphony under the baton of his son Rafael Kubelik. The work was composed during an American tour in 1937, mostly in Hollywood, and accordingly is called 'American Symphony'. Three long movements show the great virtuoso's passionate heart and abundant fantasy. The first is dramatic, with tragic accents and Tchaikovskyan eruptions. The second is a lyrical cantilena. The third, intended as protest against Jazz, displays a pandemonium of turbulent rhythms and sounds, and ends with an apotheosis. It is an interesting, if not quite original piece of work, admirably orchestrated, showing influences of many kinds: Tchaikovsky, Mahler, Stravinsky and—nolens, volens—Jazz. In the son's ecstatic and carefully prepared reading it brought the father much applause. In another of his popular concerts with the Czech Philharmony, a splendid orchestra, Rafael Kubelik conducted a memorable performance of Berlioz's 'Symphonie Fantastique'.

Václav Talich devoted one of his concerts to Josef Suk. After the charming Serenade in E Flat, rather a gay symphony written for strings, we heard the sym-

phonic poem 'Zrání' ('Maturation'). It is one of the most convincing manifestos of the romantic spirit in Czech music, a score that matches the best European works of its epoch (1917) and—as so much music of this country!—unduly unknown to the world. Talich's performance was hardly to be surpassed; in concerts like this one feels that he is a really great conductor.

A series of concerts was devoted by Frederic Lamond to Beethoven's piano sonatas and variations. Despite his seventy-one years, Lamond is still a great pianist and, more than this, a great poet on his instrument. His rubato playing



Milos Sadlo



Rafael Kubelik

certainly meets the romantic spirit of some sonatas better than, for instance, the formalism of the Diabelli Variations. I liked best Lamond's interpretation of the 'Sonata Pathétique'; the public cheered him after everything he did.

Among the younger Czech 'cellists Milos Sadlo is the most prominent personality. In his recital with the pianist Oldřich Kredba he played with fervour, excellent technique and fine stylistic understanding J. S. Bach's Sonata in G Minor, Beethoven's in D (Opus 102, No. 2), Fran- coeur's in E, and a group of small pieces of Czech and Spanish origin. His talent and artistic intelligence are remarkable.

The German Verein für Kammermusik presented the Quartetto di Roma which excelled in Mozart (E Flat Quartet, Köchel 428) and fascinated in Respighi ('Antiche Arie e Danze'). The tonal blending of the four instruments and the beauty of their tone are unrivalled. It is a quartet style of the highest culture, but somewhat weak dynamically.

An evening of the 'Přítomnost' (Society for Modern Music) brought chamber music by Bohuslav Martinu, written between 1927 and 1937. Martinu is doubtless one of the greatest talents in modern Czech music. In the decade mentioned he has proved his gifts in four different styles. The Duo for violin and cello (1927) represents the first period with its linear radicalism, its modernistic tendencies, its pitiless use of seconds and septims. It is a brilliant work, composed for virtuosos, particularly in the cello part which culminates in a long and intricate cadenza. The second period indicates a growing tendency towards rhythmical problems. Stravinsky and Jazz are the dominating influences, obvious in most of the eight Preludes for piano (1929). The next year, 1930, shows in the 'Seven Czech Dances for Piano' a longing for national expression; folk-song and folk-dance, in fact never quite abandoned by Martinu, form the construction and the character of the music.

Then, in the 'Little Serenade' (1937) for two violins and viola, a sort of playful classicism is evident. The charming piece follows the model of Haydn or Mozart 'Cassationen' and reveals the composer's skillful hand and highly developed sense for sound and rhythm. In his last compositions, however, Martinu combines the classicist and the national conception; a new piano concertino, still unprinted and unperformed, is typical of this last phase.

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SOKOLOFF RESIGNS FROM WPA POSITION

Pressure of Other Duties Compels Him to Relinquish Post as Director

WASHINGTON, May 20.—Nikolai Sokoloff resigned from his position as director of the Federal Music Project of the Works Progress Administration on May 18, his withdrawal to become effective immediately. Dr. Sokoloff asked to be relieved two months ago, owing to the pressure of other duties.

He will conduct a series of symphonic concerts in San Diego this summer and next winter will resume his duties with the Seattle Symphony. In accepting his resignation, Colonel Harrington, the administrator, thanked him for his services during the past three and a half years in developing the Federal Music Project.

Following the orchestral concert by the Federal Symphony conducted by Eugene Plotnikoff in the Federal Music Theatre, 254 West 54th Street, on May 16, the project ended its activities in that auditorium, and its headquarters were moved to 71 West 23rd St. A new theatre will be rented for the coming season of 1939-1940. During the present spring and summer, many of the project's concerts will be presented in the W.P.A. Building at the World's Fair.

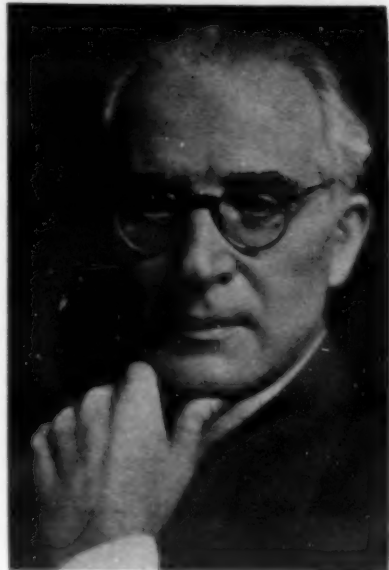
The project began its activities at the Fifty-fourth street auditorium formerly known as the Gallo Theatre and later as the New Yorker Theatre, in January, 1937. The reason given for the removal is to save the cost of rental during the summer when many concerts are given outdoors.

SOKOLOFF GAINS AWARD

Receives Henry Hadley Medal for His Services to Native Music

Nikolai Sokoloff, national director of the Federal Music Project, received the Henry Hadley medal on May 12 from the National Association for American Composers and Conductors "for outstanding service to American music." The award was made by Sigmund Spaeth, president, at the Association's annual reception in the Grand Central Art Galleries. Under Mr. Sokoloff's administration there have been over 6,000 public performances of music by about 2,000 American composers throughout the country.

Awards of merit were also made to Morris Novik, director of station



Nikolai Sokoloff

WNYC, for broadcasting American music, to Harold Morris as the outstanding American composer of the year, to Ashley Pettis for his management of the Composers Forum-Laboratory, to Fabien Sevitzky, conductor of the Indianapolis Symphony, who has included an American work on every program, and to George Fischer, for the continued publication of American compositions.

Olin Downes, director of music at the New York World's Fair, spoke, and Mr. Spaeth summed up the achievements of the Association. Josephine Antoine, soprano of the Metropolitan Opera, the Hall of Fame singers, conducted by Alfred Greenfield, Norton Gould, pianist-composer, and Robert MacGimsey, composer, contributed the music of the evening.

DANTE FIORILLO WINS \$1500 PULITZER PRIZE

Young American Composer Earns Award on Symphonies—Has Also Held Music Fellowships

Dante Fiorillo of New York received on May 1 a Pulitzer prize scholarship of \$1500 awarded "to the student of music in America who may be deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction, on the nomination of a jury composed of members of the teaching staff of the Department of Music in Columbia University and of the teaching staff of the Institute of Musical Art."

Mr. Fiorillo won the award on the basis of eight of the twelve symphonies he has written. Born on July 4, 1905 in New York of immigrant Italian parentage, he revealed an early interest in music. At fourteen he began his studies at the Greenwich House Music School, a branch of the Greenwich Settlement House founded by Mrs. Mary Simkhovitch in the heart of Greenwich Village. Here he played 'cello in the school orchestra under Enrique Caroselli.

The first of Mr. Fiorillo's works ever to be performed was a series of dances which were played by the school orchestra under Mr. Caroselli, when the composer was 17. Thereafter he won the Society of Professional Musicians award at the Yaddo music festival, and four successive Guggenheim Fellowships.

APOLLO CLUB ENDS SEASON IN BOSTON

Stone Conducts New Works by Bornschein and Enders—Paderewski Appears

BOSTON, May 20.—The Apollo Club closed its current season on May 9 in Jordan Hall with a concert of unusual merit. Raoul Nadeau, baritone, was the soloist.

Under the baton of Dr. Thompson Stone, the club sang Chadwick's 'Ecce jam noctis', a first performance in Boston of 'To the Great Pyramid' by Harvey Enders, a first performance in Boston of Franz C. Bornschein's 'Sea Cycle', and other works. Earl Weidner was the accompanist and the assisting pianist was Willen Frank. Mr. Nadeau offered two groups of songs by Bach, Bemberg, Giordano, Dunn, Handel and O'Hara.

The technical performance of the club was excellent. Mr. Bornschein's cycle would have fared better had it not followed so closely after the chorus by Mr. Enders. Mr. Bornschein has written some effective measures and the idiomatic sequence with which he opens the first chorus of the cycle is consistently used throughout the four sections. The thematic material, however, seems better adapted to orchestral purposes. Mr. Bornschein is obviously a composer who endeavors to avoid the trite and the commonplace. In this present cycle he has succeeded. The work was generously applauded and the composer took a bow at the conclusion of the performance.

The chorus by Mr. Enders was based upon a poem which lent itself readily to musical setting. The composer uses both organ and piano and the mysticism of the text is well matched by the harmonic treatment accorded it. Since the poem is in free verse, the composer is granted an opportunity for writing music in long sweeping lines. Cognizant of this, Mr. Enders allowed a



Thompson Stone

ready imagination to produce a work of unusual interest. The composer, who was in the audience, took a bow in response to the enthusiastic applause of the audience.

Mr. Nadeau gave a pleasurable performance of his two groups, returning for encores well earned. Mr. Weidner played some discriminating accompaniments for the singer, who made an excellent impression.

Nearing the end of his present American tour, Paderewski played to an audience which packed the Boston Opera House. The aged pianist experienced an evening of ovations and his appearance at this concert gave rise to scenes which doubtless have been repeated in each city upon his itinerary. The Burroughs Newsboys Foundation benefitted by the concert.

GRACE MAY STUTSMAN

A fund has been started in France for a monument to Vincent d'Indy at Boffres in the Ardèche, the seat of the d'Indy family.

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CONCERTS

(Continued from page 19)

gamist and pupil of Winslow Cheney, gave a recital in the Auditorium of the John Wanamaker store on the afternoon of May 6. His program included works by Bonnet, Stamitz, Karg-Elert, Vierne, Russell, Clokey, Stoughton, Dacquin, McKinley and Mulet. This was a taxing list for one of Master Ellsasser's years, but he had the technique and self-command to meet its demands with aplomb. Though he is undoubtedly gifted, the young organist did not reveal a musical understanding and sensitivity at this recital commensurate with his technical attainments. These qualities may well ripen in the future.

Steinberg Conducts Mendelssohn Concert at NBC

Hans Steinberg, former conductor of the Palestine Symphony and assistant to Arturo Toscanini with the NBC Symphony, was on the podium for an all-Mendelssohn concert in the summer series, broadcast from Radio City on the evening of May 7. The soloist of the evening was Mischa Mischakoff, who played Mendelssohn's Violin Concerto in E Minor. The orchestral part of the program was made up of the Scherzo from the octet for strings, which the composer himself later arranged for orchestra, and the 'Italian Symphony'.

Aeonian Chorus and Orchestra Appear

The Aeonian Chorus and Orchestra, conducted by Gustav O. Hornberger, gave their thirty-third concert in the Town Hall on the evening of May 23, with Martha Atwood, Baker, soprano, as guest soloist. Mr. Hornberger's 'Greetings to the New York World's Fair' began the concert. The orchestra played works by Saint-Saëns, Nicolai, Bizet and Johann Strauss. With orchestral accompaniment, the chorus offered compositions by Handel, Krieger, Fanning, Offenbach, Speaks, Rosini, Friml and Gounod. Miss Baker sang works by Handel, Volpe, Grovlez, Hadley, Mozart, Johnson, Farley, Cook and Mana-Zucca, with Edna Shepard as accompanist. A 'cello quartet composed of Mr. Hornberger, Margaret Orr, Alice N. Goetz and William McLaughlin played arrangements from 'Tannhäuser' and 'Hansel und Gretel'.

Hyman Shulman in Debut Recital

Hyman Shulman, a fourteen-year-old violinist, made his debut in recital at the Town Hall on the evening of May 7, with the assistance of Arpad Sandor at the piano. The program consisted of the Vitali-Auer Chaconne, Paganini's Concerto in D Bloch's 'Nigun', the Schubert-Friedberg Rondo, the Godowski-Press 'Alt Wien', Novacek's Perpetuum Mobile and Sarasate's Malagueña and Habanera.

In his playing of this list the young recitalist revealed the possession of unmistakable talent and the results of assiduous application, but as yet his performances are in the earnest-student stage. A sizable audience of friends was on hand and applauded warmly.

Nicholas Farley Closes Concerts at MacDowell Club

The season's final concert at the MacDowell Club was given by Nicholas Farley, tenor, assisted by Philip Sabato, violinist, and with Kennedy Freeman, accompanist, on the evening of May 7.

Mr. Farley began with Giordani's 'Caro mio Ben' but the remainder of his program was practically entirely in English and on the lighter side. His song-groups included Irish and Scottish Folk songs, and works by Quilter, Chaminade, Foster, Head and others. Mr. Sabato played works by Kreisler, Schubert-Wilhelmj, Schubert-Remenyi, Massenet-Marsick and Paganini.

Sylvia Sapira Opens Harpsichord Series

Sylvia Sapira gave the first of four harpsichord recitals under the auspices of the League of Music Lovers in the Town Hall on the evening of May 8, the programs to be mainly devoted to Bach's 'Well Tempered Clavichord', in what is believed to be its first complete performance in the United States on the harpsichord. Miss Sapira played the first six preludes and fugues of Book II; then interpolated Handel's Chaconne in G with twenty-one variations; and completed the program with the other six preludes and fugues from Book II.

When not hampered by nervousness and lapse of memory, Miss Sapira played with fluency. There is no reason in the world why she should not have the printed music in front of her; it was universally the custom for almost a century after Bach's death.

Maude Lillian Berri, an opera singer, whom he married in 1900. They were divorced in 1911 and he married Bernice Mershon, also a singer. This marriage was terminated by divorce. A third wife, Mrs. Elsie Moulan, survives him.

Max O. Kunze

BOSTON, May 15.—Max O. Kunze, double-bass player, a member of the Boston Symphony for forty-five years, and of the faculty of the New England Conservatory for thirty-five years, died at his home in Jamaica Plain yesterday. He was sixty-five years old. A native of Germany, he studied at the Dresden Conservatory and in Hamburg. He played with the Philharmonic Orchestra in Warsaw and later under von Bülow in Hamburg. He came to America with Fritz Scheel in 1893 and played at the World's Fair in Chicago. The following year he joined the Boston Symphony.

Hans Hanson

ROCHESTER, N. Y., May 16.—Hans Hanson, father of Dr. Howard Hanson, director of the Eastman School of Music, died at his son's home here on May 13, in his seventy-eighth year after a long illness. Born in Skane, Sweden, in 1862, he was brought to this country when a small child, the family settling in Nebraska. He retired from business in 1920, and later came to Rochester. He is survived by his wife, Hilma Eckstrom Hanson and four brothers, all of whom live in Nebraska.

Music by Guggenheim Fellows Played

New York Federal Symphony, Alexander Smallens and Alexander Richter, guest conductors; Johana Harris, Paul Nordoff and Allison Drake, pianists; chorus from High School of Music and Art, assisting artists; Carnegie Hall, May 7, evening:

'An Outdoor Overture'.....Copland
Concertino for piano and orchestra.....Piston
(First time in New York)
Second Symphony.....Harris
(First time in New York)
Concerto for two pianos and orchestra.....Nordoff
Prologue for chorus and orchestra.....W. Schumann
(First time in New York)

This concert of orchestral works by American composers, recipients of the Guggenheim award in composition, was arranged by the Composers Forum-Laboratory, Ashley Pettis, director. William Schuman, who received the Guggenheim award this year, the other composers having all been recipients in previous years, was represented by his 'Prologue', based upon a poem by Genevieve Taggard. Mr. Richter conducted this composition and the other works were entrusted to Mr. Smallens. Mr. Schuman's opus revealed great promise; it had a clarity of structure and intent that was not discoverable to any marked degree in any other music played, with possibly, the exception of Copland's Overture. It was well sung by the assisting chorus and proved the most rewarding of the evening's offerings.

Mr. Copland's Overture, which began the program, though somewhat long, had vigor and vitality, as well as a definite folk flavor. It would be difficult to discover a pleasing melody in it, but it is admirably constructed, with perhaps more emphasis upon craftsmanship than upon imagination. The same may be said of the Harris symphony, which was, with the exception of the first portion of the Andante, ugly music. In the slow movement, the composer's inspiration apparently flowed with greater spontaneity and the result was music that was almost lyrical and quite pleasing. For the remainder, his muse seemed to flag, and in the other two movements had a definitely curt and unlovely aspect.

Johana Harris played the Piston Concertino with unfailing brilliance, and gave the measures the touch of light, facile treatment that they deserved. The Concertino is clever, superficial in the round, possessing little depth; but then, none need be claimed for it. Mr. Drake and Mr. Nordoff were the pianists in the latter's Concerto, which they performed in scintillating fashion, but which did not prove to be particularly convincing music.

Throughout the evening the orchestra played with admirable musicianship scores that were often of great difficulty, and credit is due Mr. Smallens for the manner in which he devoted his energies to a program that could hardly be called rewarding.

Down Town Glee Club Gives Annual Concert

The Down Town Glee Club, conducted by Channing Lefebvre and with Dorothy Baker, soprano, as soloist, gave its annual concert in Carnegie Hall on the evening of May 10. The program included works by Tchaikovsky, Sibelius, Palmgren, Rachmaninoff, Herbert Hughes, Mendelssohn and Sullivan; and a group of folk songs of various nations. Miss Baker joined the club as soloist in Mark Andrews' 'The Highwayman' and offered a group of songs by Gounod, Duparc, Strauss, Thrane and Edward Harris. Mr. Harris was her accompanist. The accompanists for the club were Stuart Ross, pianist, and Harold Friedell, organist.

Phil Sym String Orchestra Plays at American Woman's Association

A concert by the Phil Sym String Orchestra, Jettie J. Denmark, conductor, was offered in the auditorium of the American Woman's Association on the evening of May 10. The orchestra is composed of thirty-four young players who have been trained on their instruments by members of the New York Philharmonic-Symphony. The program included the first performance of a 'Pastoral Fantasie' by John Haussermann in which solo passages were played by Anna Sacchie, harp, and Murray Graitzer, flute. There were also works by Vivaldi, Ravel, Bach, Hindemith, Rimsky-Korsakoff and others. Other soloists were Attilio Poto, clarinet; Eugene Orloff, and Harold Kohon, violins.

New York Chamber Orchestra Plays

The New York Chamber Orchestra, an ensemble of twenty players conducted by Dean Dixon, gave a concert in the Town Hall on the evening of May 10, under the auspices of the League of Music Lovers. The two soloists of the evening were Vivian Rivkin, pianist, and Emanuel Vardi, viola player. An interesting program included Vivaldi's Concerto Grosso in D Minor, Op. 3, No. 11; Mozart's Adagio and Fugue in C Minor (K. 546); a Viola Concerto by Handel; Tchaikovsky's 'Souvenir de Florence', Op. 70; and Shostakovich's Piano Concerto. It is always amusing to experience the contrast between the spacious and leisurely music of the eighteenth century and the tense, dissonant medium of to-day, and the orchestra proved itself adept in both styles. Soloists and conductor shared the applause with the orchestra.

Paulist Choristers Give Benefit Concert in the Town Hall

The Paulist Choristers, the Rev. William J. Finn, conductor, gave a concert in the Town Hall on the evening of May 12, for the benefit of the Paulist Choir Boys Summer Villa at Highlands, N. J. The Catholic Young Women's Club Choristers, Norman McCulloch, conductor, also took part. The program included both sacred and secular works and the solos were sung by John Leyden, Thomas O'Brien, Thomas Tracy, James Welch, Robert Niewenhaus, Brice Fleck, Henri Marcoux, Jr., Robert Scarlata and Nathaniel Sprinzena. Helen Lynch and Edward J. Slattery were the accompanists.

Orchestra of High School of Music and Art Gives All-American Program

The orchestra of 100 players of the High School of Music and Art, Alexander Richter, conductor, gave a concert in the school auditorium on the evening of May 13. Three works written for the organization were featured. These were a Prelude and Fugue for Four Trumpets by Roy Harris; Aaron Copland's 'An Outdoor Overture', first played last season, and a Prologue by William Schuman. The last name is for chorus and orchestra, the text having been written for the occasion by Genevieve Taggard. Herbert Winfield, sixteen-year-old composer, conducted his own 'Fantasia on Melodies of Stephen Foster'. The program also included Frederick Jacobi's Suite of Indian Dances and a group of Spirituals sung by the school's choral ensemble under the baton of Helen Clarke Moore.

ELSIE ANDERSON, Soprano. Sara Knight, accompanist. Steinway Hall, May 5, evening. Arias from 'Joshua'; 'The Magic Flute'; 'The Marriage of Figaro'; Grétry's 'Zémire et Azor'; 'Die Tote Stadt' and 'Lucia di Lammermoor'. Songs in Italian, French, German and English.

RONA VALDEZ, soprano, CARL FREDERICKSON, baritone. KENNETH WALTON, composer-pianist. Studio Club, May 8, evening. Program of songs by contemporary American composers.

J. J. Vincent Has New Offices

J. J. Vincent, New York concert manager, whose offices were formerly at 11 West 42nd St., is now located at 119 West 57th St.

Obituary

Frank Moulan

Frank Moulan, light opera singer who had appeared in numerous Broadway productions and who was a well-known exponent of Gilbert and Sullivan roles, died at his home in New York on May 13. He was sixty-seven years old.

Born in the Greenwich Village section of New York in 1872, he sang as a child in Trinity Chapel and made his stage debut in a Gilbert and Sullivan role with the Calhoun Opera Company at the Montank Theatre in Brooklyn. He sang with the Castle Square Opera Company in Boston and Baltimore in 1897, and made his first New York appearance in a revival of 'The Queen's Lace Handkerchief' at the American Theatre with the same organization on Christmas night of that same year. His first starring vehicle was George Ade's 'The Sultan of Sulu' in which he played for two seasons. He had an important role in Lehar's 'The Count of Luxembourg'. He sang Gilbert and Sullivan roles with the Society of American Singers at the Park Theatre in 1919, and was a member of Winthrop Ames's company which gave the same works a few seasons later. His only screen appearance was in 'The Girl Said No', which was a medley of Sullivan's music. He was married three times. His first wife was

Federation Closes 21st Biennial

(Continued from page 6)

man, Mrs. Gertrude Huntoon Nourse, and Mrs. Nonie B. Woodson, with the invocation by Rev. Gottlieb Siegenthaler. Florence Frantz, pianist, a former Federation winner, gave a brilliant interpretation of the Chopin B Flat Minor Sonata and a group of modern compositions. The Hagerstown A Cappella Choir, Hagerstown, Md., Raymond K. Hollinger, director, sang effectively. The high point of interest was the appearance and playing of the String Ensemble of the Matinee Musical Club of Philadelphia under the able direction of Ben Stad. This group deserves credit for the attention given to Harl McDonald's three poems based on Aramaic themes.

The Sunday evening program at the Lyric was prefaced with a group of religious compositions presented by the A Cappella Choir of First Congregational Church, Washington, D. C., under the able direction of Ruby Smith Stahl. Then followed a Sacred Music Festival, which had been arranged by H. Angeline Smith. In this section of the program the Synagogue choirs under Abram Moses, the Seminars, directed by Father John C. Selner, the Roman Catholic Choirs, Roman Steiner, director; Protestant Choirs, Rev. William H. Kochheim, director, served to present the episodes of the pageant with appropriate musical compositions. Mrs. Frank Daugherty was in charge of the dramatics, stage pictures and lighting were directed by Walter I. Ford and William Koester. John Eltermann was the organist.

Student Day Activities

Student Day on Monday began with the artistic singing of the Southwestern University Chorus, Georgetown, Tex., Margarita Slaviansky, director. The Madison College Glee Club, Harrisonburg, Va., Edna T. Schaeffer, conductor, contributed a group of compositions which contain several dedication numbers and the prize award for a setting of a Virginia poet's verses, 'Her Garden' by John A. Graham. Other participants were the A Cappella Choir, Eau Claire, Wis., Clare Mae Ward, director; the Orpheus Club of University of Chattanooga, Tenn., Blynn Owen, conductor; the Conservatory Madrigal Singers, Cincinnati, John A. Hoffmann, director; the Atlanta Music Club (senior division), Atlanta, duo pianists; and the Ball State Choir, Muncie, Ind., Claude E. Palmer, director. The program stressed many excellently conceived works of contemporary American composers.

John Powell Speaks

John Powell, composer and pianist, was the speaker at the Federation Luncheon on Monday, held in the Emerson Hotel. "Nothing is fundamentally wrong with our musical life," he said, "and yet there are elements practically untouched. Organized music must be based on broader amateur activities, with the great common denominator the world's great common cultural heritage, folk song."

Mrs. Ober, presiding, introduced representatives of two national sororities and read a message from Delta Omicron. Gertrude Evans, national president of Sigma Alpha Iota, and Hazel Griggs, representing Mrs. Bertha Marron King, president of Mu Phi Epsilon, extended greetings.

Gifts were presented by Mrs. Ober to Ruth Ferry, chairman of the biennial, and to Mrs. Martin W. Garrett, local chairman.

The afternoon's activities began in the Lord Baltimore with a program by the Kinsella Singers of New York under Hazel Gertrude Kinsella. With Mary Frances Lehnerts, mezzo-soprano, as soloist, the group gave pleasure in works by the conductor. Other ensembles heard were the Symphonic Singers of Stout Institute, Menomonee, Wis., under Harold Ray Cooke, which with the Stout String Ensemble gave music by Kalinnikoff, Christiansen, Cooke, Mozart and Romberg; the

A Cappella Chorus of Western Kentucky Teachers College under John Vincent, and the Stetson University Glee Club of De Land, Fla., under Harold Milne Giffin, which sang classical works as well as music by Gershwin and Herbert.

Olga Samaroff Stokowski spoke of the grave problems confronting our national music life, with the new influx of refugees, the continuing competition of radio with the concert hall and the emphasis on personality rather than music.

Reports from the resolution committee placed the federation on record as favoring opera in English, more adequate training in public school music and the employment of American musicians "when their artistic qualifications warrant it."

Familiar personalities absent from the convention included Mrs. John Alexander Jardine, chairman of finance and past president; Mrs. Abbie L. Snoddy and Mrs. H. L. Miller, retiring vice-presidents; Mrs. Edgar Stillman Kelley, chairman of legislation, and John E. Howard, chairman of the student division. Their contributions and their companionship were greatly missed.

As at all biennials, programs were crowded in order to allow all participants ample time, but the masterly arrangement of the entire schedule was a triumph for Ruth Ferry, biennial chairman, and the execution of local affairs was applauded by the delegates and visitors. Mrs. Martin W. Garrett, local chairman, and her committee received congratulations on their efficient and cheerful labors.

Board Meeting for Salt Lake City

Members of the Board of Directors of the National Federation of Music Clubs voted to hold their 1939 fall board meeting in Salt Lake City at their closing session in the Lord Baltimore Hotel on May 23. The first week in October was set as the date.

Favorable consideration was given to a suggestion of the U. S. Department of Education that the Federation sponsor a series of radio programs in collaboration with the department beginning in the Fall, and Mrs. Walter Knerr of Norristown, Pa., Mrs. David V. Murdoch of Pittsburgh, Pa., and Miss Julia E. Williams of Wilmington, Delaware, were named a committee to investigate further. It was suggested that these programs might dramatize the lives of famous musicians, might feature American compositions, and might sponsor debuts of the work of young American composers.

Committee Chairmen Named

Numerous appointments and reappointments were made. Mrs. George W. Langford of Ann Arbor, Michigan, was reappointed head of the Education Department; Mrs. D. C. Lea of Hattiesburg, Mississippi, head of the Extension Division; Mrs. A. A. Coult of Nashville, Tennessee, president of the Past Presidents' Assembly.

Rose Bampton (Center), Soprano of the Metropolitan Opera, at a Farewell Luncheon at the Little Tavern in the Green in Central Park before her departure with Wilfred Pelletier, her husband, for a First Community Concert Tour of South Africa. Also at the Table Are Seen Mary Jane Kroll, F. C. Coppicus, Mrs. Ward French, Mr. Pelletier, Rose O'Neill, Constance Hope, Lawrence Evans, John Majeski, Ward French and Ada Cooper.



John Powell,
Speaker



Olga Samaroff Stokowski,
Speaker



Howard Barlow,
Guest Conductor



Efram Zimbalist,
Soloist

Bethlehem Bach Festival

(Continued from page 8)

the continued and increasing development of the choir under his direction, those doubts were dispelled by the performance.

As usual, the Mass was divided into two portions; the 'Kyrie' and 'Gloria' were given at two-thirty, and from the 'Credo' to the concluding 'Dona Nobis Pacem' occupied the five-o'clock session. The work of the soloists was again laudable, but to the choir went the honors of the day. From the opening chord of the 'Kyrie', through the mystery of the 'Et Incarnatus Est', the hush of the 'Crucifixus', to the glory of the 'Et Resurrexit' and the mighty stride and pace of the 'Sanctus', the great religious tonal painting of Bach was revealed in all its color, strength and freshness. There may have been those among the audience who had heard it sung at all previous festivals and probably there were some to whom it was a new experience, but to everyone this re-creation afresh of the greatest art work in its form ever written, must have been an overwhelming revelation.

Choir Association Meets

At the annual meeting of the Bach Choir Association between the two sessions of the Mass, Mrs. Clarence A. Warden Sr., of Philadelphia, one of the guarantors, was elected to the board of managers to fill the post left vacant by the death of Mrs. R. P. Linderman Sr., last year. The office of another vice-president was created, with Dr. C. C. Williams, president of Lehigh University, being elected to the office.

The following officers were named for the ensuing year: Charles M. Schwab of New York, honorary president; H. S. Snyder, president; Mrs. Quincy Bent of Bethlehem, and Dr. Williams, vice-presidents; Alan C. Dodson, secretary-treasurer, and Herman J. Schneller, assistant secretary-treasurer, all of Bethlehem.

Accounts of the Federation's participation in the New York World's Fair on May 24 and 25 will be found in the next issue, as well as a column of memories of the Biennial and further committee appointments.



ON THE EVE OF A SOUTH AFRICAN TOUR

PADEREWSKI SICK, CANCELS RECITALS

Pianist Suffers Slight Heart Attack Before Engagement in Madison Square Garden

Ignace Jan Paderewski, seventy-eight-year-old Polish pianist, suffered a slight heart attack in his dressing-room at the Madison Square Garden a few minutes before he was scheduled to give the twenty-first concert of his American tour on the evening of May 25. An audience of about 15,000 had assembled, when after a twenty-five minute wait a voice announced over the loudspeakers that Mr. Paderewski had been taken ill. It was stated later that he was resting comfortably at his hotel and that his condition was "fair."

Four other recitals Mr. Paderewski was to give were also cancelled. These were: Cleveland, May 28; Cincinnati, May 31; Columbus, June 4, and Toronto, June 6. He had been scheduled to sail for his home on June 14, but it was said that he might leave earlier. The present tour, which ended so abruptly on May 25, was begun on Feb. 26, when the pianist gave his first broadcast recital on American soil. He arrived in the United States on Feb. 21.

DUET SINGERS GIVE NEW WORKS IN EUROPE

Eleanor Steele and Hall Clovis Sing
Milhaud, Castelnuovo-Tedesco
and Takash Music

Eleanor Steele, soprano, and Hall Clovis, tenor, who devote themselves exclusively to duet programs, will again sing new works by Mario Castelnuovo-Tedesco, Italian composer, Darius Milhaud, French composer, and Jeno Takash, Hungarian composer, composed especially for duet, next season.

Miss Steele and Mr. Clovis recently returned from a European tour, their fifth since 1934. In the course of their tour, they introduced Milhaud's duet 'The Elements' with the Orchestre Symphonique de Paris. Their programs also included Castelnuovo-Tedesco's first work for duet, 'Three Shakespearean Scenes'. With the composer at the piano, they sang these duets in Paris and Amsterdam; and also in Warsaw, Budapest, and Antwerp. In orchestral performances, they appeared with the Orchestre Symphonique de Paris, the Haarlem Philharmonic, the Budapest Concertverein, and the Warsaw Symphony.

Castelnuovo-Tedesco has composed six Scottish songs for two voices, string orchestra, and harp; and Darius Milhaud recently finished three songs for

duet and string orchestra based on poems by Francis Jammes.

Fannie Charles Dillon, Katharine Ruth Heyman, Brooks Smith and Harry T. Burleigh are among the American composers who have composed for them.

Opera at the Metropolitan

(Continued from page 18)

tower warning one of the high spots of the performance. Julius Huehn was admirable as Kurwenal and Emanuel List sang sonorously as King Mark. Arnold Gabor, Karl Laufkoetter, Louis D'Angelo and Erich Witte cared competently for the lesser roles, Artur Bodanzky conducted a performance of thrust and fervor, though there was a liberal amount of coarse-grained playing in the orchestra to suggest the possibility of more than the usual number of substitutions among the players.

'Parsifal' Reached in Wagner Series

'Parsifal' was duly reached in the course of the World's Fair Wagner season on the evening of May 16, when one of the largest audiences of the series witnessed a deeply impressive performance given under the baton of Artur Bodanzky with the familiar Metropolitan cast in the leading rôles, Arnold Gabor, however, assuming the part of Klingsor for the first time and Douglas Beattie, that of Titirel.

Lauritz Melchior repeated his well-coordinated impersonation of the name part and Kirsten Flagstad was again an opulent-voiced Kundry of singularly significant tonal nuancing, while Friedrich Schorr was a compelling Amfortas and Emanuel List, a richly resonant and touching Gurnemanz. The solo Flower Maidens were Irene Jessner, Irre Petina, Lucille Browning, Hilda Burke, Thelma Votipka and Doris Doe. George Cehanovsky and Louis D'Angelo were the two Knights of the Grail, and Irre Petina, Lucille Browning, Karl Laufkoetter and Erich Witte were cast as the four Esquires.

An Invigorating 'Siegfried' Given

In 'Siegfried', on the evening of May 10, Lauritz Melchior was in his best vocal condition in the name part, singing with youthful freshness and ardor and vividly projecting the spirit of the rôle in his acting, while Artur Bodanzky, returning to the conductor's desk, inspired an invigorating performance. Kirsten Flagstad threw herself into the rôle of the awakened Brünnhilde with compelling zest and dramatic power and encompassed its cruel tessitura with her accustomed ease. Friedrich Schorr's mellow impersonation of The Wanderer was another of the stronger features of the cast, and Kerstin Thorborg sang Erda's phrases with vocal opulence and breadth and dignity of style.

Emanuel List was a sonorously articulate Fafner, Arnold Gabor was the Alberich, and as Mime Erich Witte sang the dwarf's music with a much more ingratiating tonal effect than do most other Mimes, while at the same time not realizing fully the bitter raillery essential in the distorted character. Natalie Bodanya, assuming the responsibilities of the Voice of the Forest Bird, completed the cast. The audience was not one of the largest of the series, but it responded demonstratively, particularly after the glamorous forest music of the second act had wrought its customary spell and after the final scene between Brünnhilde and Siegfried.

McChesney Heard at Many Colleges

Ernest McChesney, tenor, who made a transcontinental concert tour this spring, included on his itinerary recitals at the following colleges: Brantford Collegiate Institute, Brantford, Ont.; Missouri Valley College, Marshall, Mo.; State Teachers College, Cape Girardeau, Mo.; Carleton College, Northfield, Minn.; State Teachers College, Valley City, N. D.; Jamestown College, Jamestown, N. D.; State Normal College, Dickinson, N. D.; Lindenwood College, St. Charles, Mo.; Teachers College, Bowling Green, Ky.



DALLAS CIVIC MUSIC ASSOCIATION CELEBRATES TENTH ANNIVERSARY
(Left to Right) Willie Mae Siegel, Secretary; Eli Sanger, President; Miss Sudie Williams, Membership Week Chairman; Ezio Pinza; D. L. Cornet, Assistant Manager of Civic Concert Service, Inc.; Della Brilling, Corresponding Secretary; C. C. Weichsel, Treasurer

DALLAS, May 20.—On May 1 the Dallas Civic Music Association celebrated its tenth anniversary at a dinner which was attended by 329 team captains and workers. Ezio Pinza, whose concert the next evening closed the 1938-39 season, was the guest of honor and formally opened the membership week. Within twenty-four hours the capacity of the auditorium was reached, a long waiting list was established and the officers were forced to announce that no more memberships could be accepted.

During the past nine seasons the Dallas Civic Music Association has presented fifty-three concerts. For the past three seasons waiting lists have been established for several hundred members beyond the capacity of their auditorium. Eli Sanger has been president of the association since its organization. For the 1939-40 season it will present Fritz Kreisler, John Charles Thomas, the St. Louis Symphony, Alexander Brailowsky and Lina Pagliughi.

World's Fair Abandons Music Festival

(Continued from page 3)

which we shall continue to operate as an important part of the exposition."

Though no definite attractions are listed, it was stated that swing bands, light operas and Broadway musical hits probably will be substituted for the productions of classical and contemporary symphonic and dramatic music which have been given thus far. It is hoped that in some cases these will be priced as low as forty cents.

The final events of the original schedule for the Hall of Music are to be Marian Anderson's recital on May 28, an appearance by the Schubert Choir from Canada and a final performance by the Japanese Ballet. Still to be housed are the contracted performances of the Polish Ballet. Two concerts of British music to be played by the New York Philharmonic-Symphony and conducted by Adrian Boult will be given in Carnegie Hall.

Downes Lists Achievements

Mr. Downes, who is music critic of the New York Times, issued the following statement to show what the music department had achieved under his direction:

"The work of the department began with the preview on May 1, 1938, when we presented a musical and dramatic pageant involving 1,100 performers in the afternoon, and a concert presented by the Philharmonic-Symphony Orchestra and the Schola Cantorum, directed by Walter Damrosch, John Barbiroli, Albert Stoessel and Hugh Ross. This presentation forecast the national and international aspects of the Fair's music program.

"The music department recommended and succeeded in having appointed Robert Russell Bennett as composer of the scores for the fountain displays in the Lagoon of Nations. He has already completed eight of these scores, and more are coming.

"The music department selected the symphonic band which plays the Bennett scores every night. This ensemble was then

chosen as the official World's Fair band. "The music department secured the loan of a specially built organ for the Temple of Religion, through the courtesy and generosity of John W. Haussermann, Jr.

"The music department arranged, in collaboration with the Temple of Religion, for two recitals a week on this instrument by famous organists, as well as daily programs.

"The music department arranged the music and pageant of the opening day ceremonies of April 30, 1939.

"The music department arranged for the following symphonic concerts: opening night by the Philharmonic-Symphony Orchestra at the Hall of Music, John Barbiroli conducting; and an international series of concerts given under the auspices of Norway, Poland, Brazil (two), and Switzerland.

Nine Wagner Performances

"The music department arranged for a series of nine performances of Wagner at the Metropolitan Opera House, embracing 'Lohengrin', under Danish auspices; 'Meistersinger', the 'Ring' uncut, 'Parsifal' and two of 'Tristan und Isolde', with casts headed by Flagstad and Melchior, and conducted by Bodanzky.

"The music department presented choral programs directed by Walter Damrosch (the Ninth Symphony of Beethoven), and by the Finlandia Chorus, under Finnish auspices.

"The music department planned a series of solo recitals of which those by Jan Kiepura and Grace Moore have been given, with others to follow.

"The music department arranged for the appearance of the Cherry Blossom Ballet, under the auspices of the Japanese government.

"The music department arranged for a series of daily choral concerts at the Temple of Religion.

"Plans for the future included the Polish Ballet, a Hungarian folk opera, the stage premiere of Menotti's radio opera, 'The Old Maid and the Thief'; symphony concerts by Great Britain, Finland, the Netherlands, Yugoslavia and Turkey; a choral concert by the Schubert Choir of Brantford, Ont.; Schiller's 'William Tell' with a score by Ernst Toch; 'Pan Americana', a synthesis of music and folk custom of South America, and further recitals.

APARTMENT FOR RENT

Beautifully furnished four room apartment, in suburban Riverdale section of New York City, with large foyer, spacious living room, two sleeping rooms, a dinette and complete kitchen facilities, also free parking space for auto, will be available at a reasonable rental from June 1 to Sept. 30th. References exchanged. Located within easy distance of heart of New York, World's Fair, etc. Write at once to Box 507, care Musical America, 113 West 57th St., New York City.

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Musical America's Educational Department

TOBIAS MATTHAY DECRIES "METHOD" FOR PIANO TEACHERS

The Power of Analysis, Application and Musical Sense Are Indispensable

By EDWARD LOCKSPEISER

LONDON, May 8.

I HAD not met "Uncle Tobs" before, though I had many a time seen the grand old man cracking a joke with a favorite pupil in the lobby of Queen's Hall. What vitality, what joy of living he seemed to emanate! Before setting out to see him, I recalled an interview I had had some years ago with another aging teacher, one Mouquet, professor of harmony at the Paris Conservatoire: he was as grumpy as they come. My interview with Mr. Matthay was not to be anything like that: the famous teacher, aged eighty-two, was affability itself, they told me.

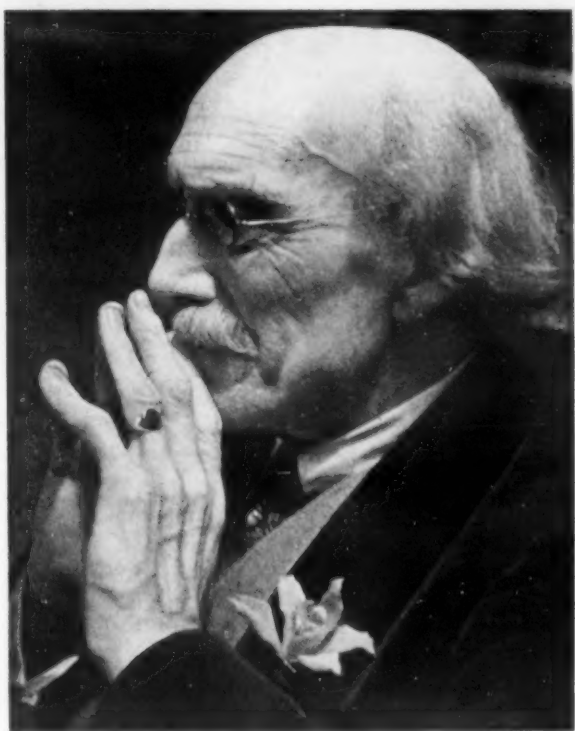
I was not deceived when, one evening I was received in audience at the Tobias Matthay Pianoforte School. Shown into the cozy-looking little house in Wimpole Street, known to Matthay devotees all over England and America, I had time to take in the atmosphere. No stiff formalities here. A lesson is over, and the excited chattering of students fills hall, staircase and gangway, and goes on unabated in the street outside. Meanwhile, a jovial-looking secretary smokes his pipe and shouts to someone in the basement to bring him up his tea. "I've been with Mr. Matthay over twenty years now," he proudly announces to me. I ask him if I may potter about until the time of my appointment.

A narrow corridor leads down some steps to the concert hall at the back, and there is a whole wall of handsome photographs of the master; Matthay admonishing a student, Matthay looking gay, looking grave, Matthay's hands at the piano, and so on. On another wall are some of the professor's precepts which a devoted student has painstakingly copied out in Gothic letters. Everything shows the affection and reverence with which the venerable teacher is held by his happy family of pupils.

Presently I am shown into a modest, unpretentiously furnished room which is used as a dining room—that is when Mr. Matthay is not so engrossed in a lesson that he forgets about meals altogether. "Ah, there you are!" He has seen me first. Alert? Like a bird: keen and witty as a youngster of thirty. I note his wine-red velvet jacket with the little bunch of yellow flowers in the buttonhole, and that devilish twinkle in his eyes—the sort of twinkle that, without a word being spoken, makes you beam all over. "But just a second," he apologizes with touching simplicity. "I must just finish this apple, and then I'll tell you anything you like." The famous Professor Matthay crunching an apple!—that appeals to me rather. By way of contrast, my mind went back again to the severe M. Mouquet, the professor with neatly trimmed beard of the Paris Conservatoire who, standing erect with hand on dusty tomes, lectured me incessantly on progressions and chromaticism.

"Rhythm the Basis of Piano Exercise"

"Now I should like a few words with you on your method", I begin. "Method!" he exclaims. He almost jumps down my throat. "Method! I haven't any method. I know when I hear beautiful sounds at the piano, and I have tried to find out the precise physical mechanism that produces them. In this there is no fundamental difference between myself and any other teacher. There have, I know, been teachers in the past who had an excellent conception of pianoforte technique, but without any idea of how to impart that technique to their pupils. It



Paul Snyder

*Yours sincerely
Tobias Matthay*

is not enough to order the pupil to do so many hours exercise at the keyboard every day, without the important assurance that he is co-ordinating rhythmic sense with muscular control. Rhythm is the basis of all piano exercise: rhythm and mental hearing. The old notion of forcing the pupil to play scales and exercises until, somehow or other they managed to acquire some agility was definitely dangerous. I remember one pupil of mine who, mistaking my intentions, worked for solid hours at a piece that was far beyond her, with the result that she came to me with her arm muscles bulged up like balloons. Everything depends on how the pupil practises: whether he brings to his study the right power of analysis, concentration and natural musical sense.

Instinct Guided Giants of Past

"Of course, the great pianists of the past knew these things by instinct. They may not have been able to analyze them, but they knew them. Chopin and Liszt must have employed the same fundamental principles of piano technique as the great pianists of today."

Here Matthay gave me some queer digs in the leg with his finger to illustrate the different ways of striking a note. "Chopin", he went on, "thought of the piano as a singing instrument. The percussive element was unknown to him. And the pianist has naturally to adapt his touch, his sense of color, his tone to the different conceptions of the piano held by different composers: Chopin was the master of cantabile, Liszt of brilliancy and effects derived from contrasts of register, Debussy was the master of "estompé" effects, of the "piano without hammers", Bartók has a percussive piano, and so on.

"I am no Chopin or Beethoven", he modestly announced. "My merit is that I have been able to combine a musical sense with a power of analysis." All this is admirably set out in a lecture entitled "The Act of Musical Concentration" which students, not

Forcing Pupils to Play Scales and Exercises "Definitely Dangerous"

only of the piano but of all instruments would do very well to ponder. Matthay writes:

"Many unthinking people are appalled at the notion of analyzing a thing obviously so subtle and elusive as musical performance. They do not realize that subtlety in application does not necessarily imply elusiveness of natural law. They imagine that the investigation of any laws relating to Art is a sort of sacrilege, and that all spontaneity and 'inspiration' must vanish the moment one begins to understand, in some little measure, the laws that govern the production of things beautiful. . . . We might say that there are three types of mind: (1) the so-called analytical mind; (2) the artistic or emotional mind; and, lastly, (3) the truly non-analytical mind, and of course all possible shades can be found between. In the first case (the analytical mind) the tendency is deliberately and purposefully to investigate and understand everything. This is the kind of mind that does all the hard mental work of the world. All great thinkers are such!

Intuitive Analysis Is Keen Analysis

"The second (the artistic or emotional type) is usually supposed to be quite un-analytical. This, however, is untrue, for the artistic mind, although it is mostly prompted and led directly by emotion and mood (as it should be!), nevertheless does analyze—and keenly, too—but analyzes intuitively, and for the most part remains unaware of so doing. Such a mind often does its work of analysis far better than the purely reason-led (analytical) mind can do even at its best. But there is this enormous disadvantage: that the purely artistic mind is mostly prompted to this involuntary or spontaneous analytical effort by mere accident, instead of deliberate purpose, and often fails to investigate just when it is imperative to do so. So arises the anomaly that those with the highest gifts musically often fail to reach the heights expected of them, and are out-distanced by some less gifted fellows. Moreover, they usually prove to be second-rate teachers! The highly gifted should ponder upon this point, and the less gifted might derive a great deal of encouragement from it."

And he concludes by saying that the third type of mind (the totally un-analytical) "should be relegated to the vegetable kingdom, (!) for the unfortunate owner of a thoroughly un-analytical mind never will nor can learn to see, or perceive anything in the true sense of the term."

At eighty-two Tobias Matthay often lectures and teaches ten hours daily. He is at his school in London from Monday to Thursday, spending the remainder of his time at his beautiful country home at Haslemere in Surrey, where every summer he gives a party to his numerous American pupils. During these quiet week-ends he has been compiling a series of exercises for children which will add yet another volume to his long list of publications. "I wake up in the morning with no end of charming tunes going round in my head", he confessed to me. To which I replied that he was luckier than many a modern composer!

Myra Hess, Irene Scharrer, Harriet Cohen, York Bowen and the Rae Robertsons, these are Matthay's famous pupils. "And have you hopes of producing other figures of their stature at the Matthay school in the future?" I asked. "Why certainly. Exceptional artists such as these do not walk into the school every day, but I am certainly not displeased with the talent with which I am at present entrusted."

Heard and Told . . .

By EULALIA S. BUTTELMAN

CONSPICUOUS attention has in recent times been paid to the amateur in music. Such writers as Catherine Drinker Bowen



Eulalia S. Buttelman

(in 'Friends and Fiddlers') and later Gerald Johnson (remember his ingratiating 'A Little Night Music') have pleaded eloquently and understandingly for the amateur to be permitted a place in the sun. Another school of thought, however, would grant the amateur not only his very legitimate own sunny seat, but would jolly well jerk the professional's chair from under him and wish him a nasty sunburn to boot. On this phase of the subject Mme. Olga Samaroff has a word to say in passing, in her new book called 'An American Musician's Story', as follows:

"There are those who decry profession-

alism in music. . . . Nobody, however, has yet found a way by which the complete experience of hearing a musical masterpiece can be had without adequate performance, and that usually means professional performance. The reason for this state of affairs lies in the essential difficulty of most great music. If the amateur has talent and gives sufficient time and effort to music, there is no reason why his art cannot equal that of the professional. . . . It is not surprising that those who make such an effort regard music as their life work and . . . eventually seek a livelihood in professional musical activity. . . ."

Mme. Samaroff also reveals the secret of her professional name, which none can deny is several degrees more glamorous than her family cognomen of Hickenlooper.

* * *

The friends and colleagues of Karl W. Gehrkens of the faculty of Oberlin College anticipate with interest the original essays with which he periodically greets them. An appealing excerpt, from his essay entitled "Feeling and Intelligence", follows:

"Both in art and in life there must be a nice balance between the emotional and the intellectual, else the art is not great

and the life is not ideal. The repression of feeling is bad, but the undue exaltation of intuition and emotion is no better. The ideal is a combination of the two . . . co-ordinated and interrelated factors or forces working upon each other, each interpenetrating the other, both functioning in perfect unity to produce a lovely poem, a stately cathedral, an imposing statue, a noble symphony—or an ideal life."

Dr. Gehrkens is widely recognized as an authority in his field; he is an editor, teacher, conductor, author of music textbooks and other works, compiler of the definitions of approximately twelve thousand musical terms which appear in Webster's *New International Dictionary*, and has been president of the MENC. His diversified abilities will be at the service of students attending the master classes of the summer school connected with Chicago Musical College these next few weeks.

* * *

Motoring one summer day through the English countryside, an American university dean of music began to doubt that the highway was leading him to his destination. Catching sight of an inn, he halted to make inquiry of the aged inn keeper, who sauntered up to the door. "Am I on the road to Canterbury?", asked the motorist. "Aye", answered the Englishman, not moving or blinking an eye. "Thank you", said the dean letting in the clutch and stepping on the gas. The car pulled away; as it slid forward the inn keeper raised his hand in a detaining gesture, spat broadly, and finally shouted after the departing traveler, "But you're goin' the wrong way!"

The motorist was John Walter Beattie of Northwestern University, who seldom misses an opportunity to spend his holidays in foreign travel. If the shortest distance between two points is a straight line, that is exactly the kind of line which stretches from John Beattie's office to the gangplank of his favorite steamship. Unless, as sometimes happens, he and Mrs. Beattie elect to rest either in their charming Evanston home with its cool veranda facing the garden, or amid the pleasant hills of New England—taking care to choose a hill properly equipped with bunkers, holes, caddies, etcetera.

No portrait of John Beattie would be moderately accurate without reference to his fastidious taste, his love of fine fabrics finely tailored. When he appears in a new suit one inevitably wants to "feel the goods." Alongside his love for the best materials and meticulous grooming goes another passion—his pipe. But although the passion may be strong, the pipe is not, for Dean Beattie smokes his own special mixture, fragrant and probably as expensive as it is aromatic. The result is that wives who have been on the verge of a walk-out on the grounds of a husband's odoriferous meerschaum have been known to give the offender one more chance if he will agree to reform and at least TRY to smoke "like John Beattie".

* * *

The inventive gifts of W. Otto Miessner of the University of Kansas are familiar to many of his fellows of the teaching profession. An extraordinarily sensitive musician, Dr. Miessner's devices are contrived for purely musical ends, not for the purpose of making music more mechanical. One of the most notable of his creations is an instrument which will pick themes from recorded music, enabling the student to work at will over the thematic material of great music performed by the greatest artists. Another invention of value to teacher and pupil is an electric metronome.

Ohio State's Music Department to Broadcast Concert Series

COLUMBUS, O., May 10.—Ohio State University's department of music has achieved national recognition in the form of a five-weeks broadcasting schedule over a coast-to-coast chain. The Columbia Broadcasting System has signed the department for a series of five one-hour programs on Mondays, beginning on May 8 and continuing until June 5. The symphonic orchestra, the symphonic band and the mixed chorus of 200 voices, the men's glee club, the women's glee club and small ensemble groups will share the programs. Forty members of the Ohio State University Symphonic Choir are on tour in the east under Louis Diercks. The choir will appear in Virginia, New Jersey, and New York City.

V. B. K.

New England Conservatory Offers Scholarships

BOSTON, MASS., May 10.—The New England Conservatory of Music, for the fourth consecutive year is offering 100 conservatory scholarships to New England high school graduating class members entering the conservatory in September, 1939, for one of the regular courses. Not more than one scholarship of \$100 will be awarded to any High School, and recipients must be well qualified and in need of assistance.

Oberlin Conservatory Lists Artist Series

OBERLIN, O., May 20.—The Oberlin Conservatory will present an Artist Recital Series of twelve concerts during 1939-40. The conservatory is bringing the New York Orchestra of the New Friends of Music, Fritz Stiedry, conductor, to give three concerts on Nov. 16 and 17. The Cleveland Orchestra again will give three concerts. Opening under Artur Rodzinski on Oct. 24, it will be conducted by Georges Enesco on Jan. 12 and be heard again under Rodzinski on March 5. Other artists scheduled to appear in the series are Marcel Dupre, on Nov. 1; Sergei Rachmaninoff, on Nov. 7; Marian Anderson, on Dec. 11 or 12; Ossy Renardy, on Feb. 6, and Ezio Pinza, on Feb. 23.

Son Born to Mr. and Mrs. James Sykes

COLORADO SPRINGS, May 20.—A son was born to Mr. and Mrs. James Sykes on May 13. Mr. Sykes is director of the music department of Colorado College and a teacher of piano there.

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Pupils of Edgar Schofield have been heard recently in important engagements. Carl Schiffler, baritone, was soloist last month with the San Francisco Symphony under Pierre Monteux, in Schumann's incidental music to Byron's 'Manfred'. Frances Ernest, soprano; Telete Lester, contralto, and Ernice Lawrence, tenor, are singing with the American Lyric Theatre which opened its season at the Martin Beck Theatre on May 18. Ray Dedels, tenor, is a member of Isaac Van Grove's group in 'Railroads on Parade' at the World's Fair. Douglas Biddison, bass-baritone, was heard in a song program before the Baltimore Music Club on April 29.

William Aubin, baritone, pupil of Florence Turner Maley, teacher of singing, assisted by Charles Rueschi, pianist, gave a song program at the Studio Club on the evening of May 2. Mr. Aubin's program included songs by Gluck, Marcello, Pierné, Schubert, Wolf, Purcell, Carpenter and others. Besides playing the accompaniments. Mr. Ruetschi offered piano solos by Lecuona and Liszt. Margaret Anteblian, soprano, also a Maley pupil, was heard in a recital in Mrs. Maley's studio on the afternoon of April 23. She sang the Gavotte from 'Manon' and songs by Pergolesi, Bemberg, Granados, McArthur, Mrs. Maley and others. Mr. Ruetschi was the accompanist.

Rosemarie Brancato, coloratura soprano, pupil of Estelle Lieblich, sang leading roles over station WJZ in 'La Traviata' and 'Tales of Hoffmann' last month. Lysbeth Hughes, soprano, offered a group of Spanish songs before the Modern Chamber Music Society of Philadelphia. Dorothy Miller, soprano, sang the soprano solos in Bach's 'St. Matthew Passion' with the Handel Choir in Westfield, N. J., and Gretel in 'Hänsel und Gretel' in Maplewood, N. J. Charlotte Symons, soprano of the Metropolitan Opera, and Brooks Dunbar, tenor, were soloists at a recital at Rutgers University, New Brunswick, N. J., on April 19. Groups of Miss Lieblich's pupils were heard in acts from various operas at the Lehigh Valley Country Club in Allentown, Pa., and the Fort Washington Y.M.H.A. during April.

Five scholarship pupils of Joseph Schuster, solo 'cellist of the New York Philharmonic-Symphony, have been given positions with various symphony orchestras for the coming season. They are: George Feher, National Symphony of Washington; Martin Teichholz, St. Louis Symphony; Florence Geschwind, Dallas Symphony; Nicholas Tonhazy, Indianapolis Symphony; Margaret Bennett, Toronto Symphony. Last month, in a contest in New Jersey for violin and 'cello, the first prize was won by another of Mr. Schuster's pupils, Harold Bemko. Mr. Schuster plans to establish a summer class in Maine where his pupils may continue their studies with him.

BALTIMORE, May 20.—The closing Exhibition Concerts of the Peabody Conservatory of Music will take place on May 29th, 30th and 31st, when the advanced students of the school will be heard. The first concert will have the assistance of the Conservatory Orchestra, conducted by Gustav Strube, and on May 30, the president of the board of trustees, Dr. J. Hall Pleasants, will present awards to the various students. At the first concert Mischa Niedelman, 'cellist, will play the Lalo Concerto, and Griffith Bratt, organist, a movement of a concerto by himself and one from Handel's F Major Concerto.

Robert Nicholson, baritone, pupil of Edith Henry, was soloist in Haydn's 'The Creation' at the Church of the Ascension, N. Y., on April 16. On May 5, he was soloist with the Women's Club Choral at Hasbrouk Heights, N. J.; on May 9, with the Huzenot Glee Club at New Ro-

chelle, N. Y., and on May 18, with the Toronto Symphony, Toronto, Can. Mr. Nicholson will fulfill an engagement at the University of West Virginia, Morgantown, W. Va., on June 2.

The Platt School of Music presented a group of its students in an annual Steinway Hall benefit recital for the scholarship fund of the school on May 4. Among the participants were Eloise Moore, soprano; Murray Freling, baritone, and Seymour Liebermann, bass-baritone, all pupils of Estelle Platt. Mary Jarecki, eight-year-old violinist, pupil of Charlotte K. Hull, also played, and Gladys Shailer was the accompanist. On April 20 Mary Jarecki and Seymour Liebermann gave a joint recital in Summit, N. J. On May 3 Mr. Liebermann appeared with the Voge Opera Group at the Studio Club of New York, as Uberto in 'La Serva Padrona' by Pergolesi.

The William Ebann 'Cello Club gave a musicale in the Ebann Studios on April 23. The program was presented by Arthur Aaron, Rosalind Crost, John Pastore, the York String Quartet, Elsa Paula Cash, Doris Voster, Edgar de Pool and Emil Borsody. Helen Lanfer and Paul Romeo were at the piano.

Harry Jompulsky, teacher of singing, has cancelled his European trip for this summer, and will keep his New York studio open for a summer session until August 10.

The School of Education of New York University will hold its commercial and educational exhibits of the 1939 summer session in the Press Building. The commercial exhibit, which will precede the educational exhibit, will run from July 10 to 21.

Gertrude Schäfer, soprano, pupil of Hilda Grace Gelling, was soloist for the Doctors Club at the Park Royal Hotel on May 14. She was also soloist in modern French, German and Italian songs at the Waldorf-Astoria, on May 16, sharing the program with the writer, Fannie Hurst. Miss Schäfer recently presented song groups at the Hotel des Artistes under the auspices of the New York Singing Teachers Association.

A concert by senior pupils of the New York College of Music, was given on the evening of April 13. Stuart Canin, twelve-year-old violinist, played the 'Devil's Trill' Sonata. Chamber Music students of Hans Letz were heard on April 17. A piano recital by Constantine Stronghilos was given on April 20, and a violin recital by Stuart Canin, on April 30.

Harry Steiner, baritone, pupil of John Alan Houghton, gave a program of arias and songs in the auditorium of the Robert Fulton High School, Union City, N. J., on May 2. Dorothy Maynor, soprano, also from Mr. Houghton's studio, has appeared in recitals since May 1, in Greensboro, N. C., Hampton, Va., and in Baltimore.

David Rubin, pianist, gave a recital in the Carnegie Chamber Music Hall on April 30, and Donald Agger, pianist, appeared in recital at the Woodbury Forest School at Woodbury Forest, Virginia, on April 24. Both are pupils of Alexander Lipsky.

BALTIMORE, May 20.—Frank Bibb, teacher of singing, and Pasquale Tallarico, pianist, both members of the Peabody Conservatory faculty, will teach at the summer school which will be in session for six weeks, beginning June 26. Mr. Tallarico will also conduct a course in Appreciation of Music. He will be assisted in the piano department by Carlotta Heller and Mabel Thomas. Reinald Werrenrath will also teach at the summer school.

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JUILLIARD STUDENTS PLAYING ERNEST HUTCHESON'S FANTASIE

Vivian Rivkin and Irving Owen, the Two Soloists with Frederick Dvonch Who Conducted the Orchestra

Included on the program of the May 6 concert of the Juilliard students' concerto series was Ernest Hutcheson's *Fantasia* for two pianos and orchestra played by Vivian Rivkin and Irving Owen with Frederick Dvonch conducting the orchestra. The concert also brought Leonid Hambro in Mozart's Piano Concerto in G Major, No. 17, with Frank Murch conducting; Dorothy Trem in Saint-Saëns's Cello Concerto in A Minor, Op. 33, with James Robertson conducting; Leah Effenbach in Franck's Symphonic Variations for piano and orchestra, with Peter Page conducting; and Rivka Iventosch, violinist, in Ravel's 'Tzigane', with Harry Wilson conducting.

Three Diploma Recitals Held at Peabody Conservatory

BALTIMORE, May 20.—Three winners of the Peabody Artists Diploma were heard in recitals at the Peabody Conservatory of Music recently. On May 10 Gardner Jencks, pianist, a pupil of Alexander Sklarevski, was heard. Another piano winner, Everett Stevens, a pupil of Austin Conradi, gave his recital on May 13. Mr. Jencks and Mr. Stevens were awarded diplomas after examination by Carl Friedberg and James Friskin. C. Griffith Bratt, organist, a pupil of Virgil Fox, and formerly a student under the late Louis Robert, also received a diploma and gave his recital on May 15 in the concert hall of the Conservatory where he played upon the Wilson Leakin Memorial organ. The judges for his diploma were Dr. Charles M. Courboin and Edwin Arthur Kraft.

Philadelphia Conservatory to Hold Summer Session

The Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Ezerman is the managing director, will hold its summer semester from June 26 to Aug. 5. Heading the summer departments are: piano, Allison R. Drake; violin, William Bless; cello, Elsa Hilger; voice, Clyde R. Dengler; and theory, Paul Nordoff. The summer session is designed particularly for out-of-town students and teachers.

Award Piano in Competition at New England Conservatory

BOSTON, May 20.—The thirtieth annual competition for the Mason & Hamlin prize at the New England Conservatory of Music was held on the afternoon of May 5. Lillian Rosen of Dorchester, Mass., candidate for a soloist's diploma, was the winner. The judges were: Richard Burgin, assistant conductor of the Boston Symphony, who substituted for Dr. Serge Koussevitzky, who was ill; Felix Fox, Boston teacher, and Charles Denoe Leedy, chairman of the music department of Mount Holyoke College. Presentation of the award was made by Wallace Goodrich, director of the conservatory.

Converse College to Hold Summer Music School

SPARTANBURG, S. C., May 20.—Converse College will hold its Summer School of

Music session between June 12 and July 22. Courses will be offered in almost every branch of music, both undergraduate and master classes being listed. One scholarship will be offered to piano, voice and violin students, examinations for which will be held on June 10. Frequent recitals by members of the faculty and students of the summer school are planned.

Farwell Retired from Michigan State College Faculty

Arthur Farwell, recent winner of the National Federation of Music Clubs' composition contest, was retired from the faculty of Michigan State College on April 20 under the stipulations of the college retirement program adopted by the board in October, 1937, which provides compulsory retirement for all faculty members at the age of 65. Mr. Farwell, who is sixty-seven, has been an associate professor of music since 1928. He will be retired on pension on Sept. 1.

Kate Neal Kinley Fellowship Announced

The board of trustees of the University of Illinois recently announced the eighth annual consideration of candidates for the Kate Neal Kinley Memorial fellowship. This fellowship, established in 1931, yields \$1,000, which is to be used toward defraying expenses of a year's advanced study of the fine arts in America or abroad. The fellowships are in music, art and architecture, and are open to fine and applied arts graduates from universities of high standing.

Summer School at New England Conservatory

BOSTON, May 20.—Announcement is made of the summer school at the New England Conservatory during a period of six weeks beginning June 28, and ending August 8. Credit may be earned towards a Bachelor's degree. Courses will be offered in school music, as well as applied music and theoretical subjects. Harold Bauer will again return for a class in Musicianship for Pianists. Angela Diller, Director of the Diller-Quaile School, New York, will conduct an intensive course in such topics as memorizing, sight reading and musical form.

Mount Holyoke College Sponsors Concert Series

The Mount Holyoke College department of music in joint sponsorship with the Junior Service Corps of Holyoke, lists the following concert series to be given during the season 1939-40 in Chapin Auditorium at Mount Holyoke College: Jascha Heifetz, Nov. 9; The Rochester Philharmonic with José Iturbi conducting, Dec. 4; Donald Dickson, Jan. 12, and Pierre Luboshutz and Genia Nemenoff, Feb. 20.

Gregorian Institute Lists Summer Course

PITTSBURGH, May 20.—The Gregorian Institute of Sacred Music of Sacred Heart Church will hold a Liturgical summer course from June 26 to July 1. The course will be a practical session for lay and religious members of the music profession, particularly organists, choirmasters and teachers. The faculty will include Dom Stephen Thuis, Dr. Becket Gibbs, Clifford A. Bennett and Dr. Caspar Koch.

Piano Teachers Congress Holds Monthly Meeting

The Piano Teachers Congress of New York held its regular monthly meeting in Steinway Hall on May 4. An election of officers was held and Elizabeth Robertson was re-elected president. Consuelo Clark and Raissa Tselenti gave "studio talks".

MacDOWELL CLUB CONTEST

Eighth Annual Young Artists Competition Scheduled for October

The MacDowell Club of New York will hold its eighth annual Young Artists Contest in October. Winners will be presented in individual recitals at the MacDowell Club Auditorium. Applications must be filed before Sept. 30, and accompanied by a letter of recommendation from a teacher or musician of acknowledged standing. The contest is open to students not over thirty years old, who have not appeared in public recital in New York.

Pianists, violinists, cellists, or harpists entering the contest must be prepared to play a complete recital program and one concerto. Singers must have a program of standard works in three languages, English, German and either French or Italian. Chamber music groups must be prepared to play a program of standard works. Selections from these programs will be heard by the judges.

Lhevinnes to Hold Master Classes at Lamont School in Denver

Josef and Rosina Lhevinne, duo-pianists celebrating their fortieth anniversary concert tour this season, have been re-engaged to teach master classes at the Lamont School in Denver, Col., from June 19 to July 15. Mrs. Lhevinne will be awarded the degree of Doctor of Music by the School. Upon their return to New York in the late summer the two artists will appear in a special concert tour and will be heard with the New York Philharmonic-Symphony on Oct. 26, 27 and 29.

Pupils of Carl M. Roeder Heard in Recital

Pupils of Carl M. Roeder gave a piano recital in the Town Hall on the evening of May 16. Several of them acted in a double capacity as soloists and as second pianists in concertos. Miriam Woronoff offered a movement from Grieg's A Minor Concerto with Joseph Antman at the second piano; Doris Frerichs was soloist in a movement from Beethoven's E Flat Major Concerto with Katherine Braun at the second piano; and Rosetta Goodkind played Liszt's 'Hungarian Fantaisie' with Lewis Hamvas at the second piano. Mr. Hamvas also played the Bach-Busoni Chaconne; Mr. Antman offered Chopin's Fantaisie in F Minor, Op. 49; and Miss Braun played Debussy's 'Reflets dans l'eau' and Rachmaninoff's Prelude in B Flat Major, Op. 23, No. 2. B.

Guenther and Machlis Play at Queens College Concert

FLUSHING, N. Y., May 20.—The department of music of Queens College sponsored its second annual concert on May 5 when it presented Felix Guenther and Joseph Machlis of the faculty in a two-piano recital, assisted by the Queens College Chorus. Dr. Guenther and Mr. Machlis played the Bach C Minor Passacaglia, Andante from the Sonata for two pianos by Mozart and the March from 'The Ruins of Athens' by Beethoven, the latter transcribed for two pianos by Dr. Guenther, and a first performance of Edwin J. Stringham's 'Three Pastels', also transcribed by Dr. Guenther, as well as music by Infante, Gershwin and Respighi. The Queens College Chorus sang Brahms's 'Liebeslieder', Op. 52, assisted by the two pianists.

Music Teachers National Association Publishes Proceedings

OBERLIN, O., May 20.—The Music Teachers National Association has published its 1939 Volume of Proceedings, the twenty-second to be edited by Karl W. Gehrken, of the Oberlin College

Conservatory of Music. Mr. Gehrken is resigning his position as editor of the series at the end of this year. The annual meeting of the association's sixty-second year was held at Washington, D. C., from Dec. 28 to 30.

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CURTIS INSTITUTE HONORS ROSARIO SCALERO

At an All-Scalero Concert Given Recently by the Curtis Institute of Music, Mary Louise Bok, President of the Institute, Presents a Laurel Wreath to Mr. Scalero, Head of the Department of Composition and Theory, Honoring Him for His Fifteen Years of Service Since the Opening of the School in 1924. Two of the Youngest Students of the Institute Assist Mrs. Bok in the Presentation

PHILADELPHIA, May 20.—A varied program of music by Rosario Scalero, head of the Department of Composition at the Curtis Institute of Music, was offered in the Plays and Players Auditorium on May 4, in honor of Mr. Scalero. The concert opened with a Sonata in D Minor for violin and piano, Op. 12, played by Lea Luboshutz and Edith Evans Braun. This was followed by 'Rain in the Pine Woods' Op. 31, with text from d'Annunzio's 'Alcione', for string quartet and voice, performed by Selma Amansky, soprano, and the Curtis String Quartet.

The concert continued with eight Preludes for piano, Op. 21, played by Jeanne Behrend, presenting Canons in all intervals from octave to unison. The seven Songs in Cyclic Form for Voice and String Quintet, Op. 32, were set forth by Miss Amansky and the Curtis String Quartet with Nathan Stutch. The concluding work was Mr. Scalero's Suite for String Orchestra and Quartet, Op. 20, conducted by Alexander Hilsberg, with the quartet made up of Frederick Vogelgesang and Marguerite Kuehne, violins; George Brown, viola, and Samuel Mayes, 'cello. W. E. S.

Music Teachers League Holds Annual Dinner-Concert

The Associated Music Teachers League held its annual dinner-concert at the Town Hall Club on April 22. E. A. Engstrom presided. On the program were Felix Robert Mendelssohn, 'cellist; Herbert Maier, pianist and con-

ductor; Anna Sacchi, American harpist; Leota Lane, soprano; John Palmer, monologist, and Ruth Bradley, pianist. The regular monthly meeting of the league was held in Steinway concert hall on April 19. Beatrice Oliver was the speaker and Jascha Fastofsky, violinist; William Eder, 'cellist, and Johann Goldberg, pianist, played the Fourth Beethoven Trio, Op. 11.

Van Dresser Memorial Dedicated at New England Conservatory

BOSTON, May 21.—The Marcia Van Dresser Memorial Room in the New England Conservatory of Music was dedicated on May 21 with an informal concert in Jordan Hall.

The room is the gift of Gertrude Norman of London, in memory of an outstanding American woman of varied talents and achievements, and will be used as a voice studio.

Cleora Wood, whose programs are always a pleasurable experience, sang a recitative and aria from Mozart's 'Don Giovanni', a pair of songs by Duparc and a pair by Richard Strauss. The conservatory orchestra, conducted by Dr. Wallace Goodrich, accompanied Miss Wood and also opened the program with the overture to 'Don Giovanni'.

The address of acceptance was made by Geraldine Farrar in behalf of the trustees of the conservatory. Following the program, the guests were invited to inspect the room which houses the entire musical library of Miss Van Dresser, together with many mementos of interest and value.

G. M. S.

Summer Course to Be Given by Hartley House Music School

A summer course for piano teachers will be offered from July 5 to July 31 for the third season at the Hartley House Music School of which Kate S. Chittenden is honorary director and Annabelle Wood, director. The course is designed for the immediate practical use of teachers. Miss Wood, Anastasia Nugent and Alice L. Howe will be the instructors.

Ash Choral Heard in Brooklyn

BROOKLYN, May 20.—The Ash Choral, of the Ash Institute of Music, conducted by Meta Christensen, gave its sixth annual concert on May 9 in St. Paul's Parish House, Flatbush. The guest artist was Robert Thrane, 'cellist,

and Lillian Dannevig, soprano, was the club soloist. Beatrice Whitlatch, club accompanist, assisted Miss Dannevig.

SMITH COLLEGE PLANS SUMMER MUSIC SCHOOL

Curriculum Offers Courses in Theory, Pedagogy, History and Practical Music Instruction

NORTHAMPTON, MASS., May 20.—Plans are complete for the forthcoming session of the Smith College Summer School of Music to be held at Sage Hall, Northampton, for six weeks beginning on June 26. The work of the summer session is similar to the type of work done in the winter, in that education courses in music are supplemented by instrumental study, or that instrumental and vocal study must be accompanied by a certain amount of theory, history or pedagogy. The curriculum offers three types of majors and specialization may be done in any one of the branches of theory, pedagogy or practical music, students in music pedagogy being provided with opportunity to do practice teaching.

Practice rooms are provided for students by members of the faculty and visiting artists are scheduled. The music library, containing 15,000 volumes of reference material, including rare works for special research, will be available to students.

Though Smith is a women's college the summer session is open to both men and women. Academic credits are given and certificates granted upon completion of the course.

Daniel Karfunkle Again Wins Prize

Daniel Karfunkle, pupil of Henry Levine, was again awarded the \$100 prize in piano playing offered by the second district of the New York State Federation of Women's Clubs. Mr. Karfunkle won the award in 1938.

ROBERT ELMORE TAKES NEW TEACHING DUTIES

Organist Will Assume Major Part of McDonald's Work at University of Pennsylvania

PHILADELPHIA, May 20.—Robert Elmore will take over the major portion of Harl McDonald's duties at the University of Pennsylvania next season, Mr. McDonald having been appointed business manager of the Philadelphia Orchestra. Mr. Elmore will teach all of the courses in musical composition and will be associated with Mr. McDonald in conducting the choral society of the University, which includes 200 voices.



Robert Elmore

Though his added teaching activities at the University of Pennsylvania will absorb most of his time, Mr. Elmore will give some organ recitals next season. He has appeared widely, and two years ago gave his first concert in Carnegie Hall, New York. Mr. Elmore's compositions have been performed by the Philadelphia Orchestra and other organizations.

Werner Wolff Joins Faculty of Westlane College of Music

Werner Wolff, formerly conductor at the Hamburg Opera House, has been appointed head of Westlane College of Music at Athens, Tenn. He will assume his new duties in September.

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MUSIC: Chamber Novelties and Hindemith Cello Pieces Among Recent Publications

TWO NEW WORKS BY CRESTON AND A SET OF VARIATIONS

TWO new works of major proportions by Paul Creston, one of this year's Guggenheim fellowship winners, a Partita for flute and solo violin, or two violins, with string orchestra and a Suite for viola and piano, and a set of Variations on 'Yankee Doodle' for string orchestra by Eugene Marki have recently been issued by Pro-Art Publications.



Paul Creston

All three of these works merit close acquaintance. The Creston Partita consists of five movements, a Preamble, a Sarabande, a Burlesk, an Air and a Tarantella. The writing, both for the solo instruments, and for the string choir, is fluent and well-rounded, and the harmonic devices are colorful and expressive. The very jolly Burlesk and the rapid-fire Tarantella are perhaps the most engaging on a first hearing, but the Preamble provides an ingratiating instruction and the Sarabande has a fine classic dignity that makes it a pivotal point of the work. The flute part may be played by another solo violin when a flute is not available.

The Suite for viola and piano is in four movements, likewise ending with a Tarantella, which is preceded by a Prelude, a Caprice and an Air, and here again the music has a refreshing spontaneity. The Prelude is conceived on a broad, sweeping scale and launches the work impressively, and the Caprice provides a highly effective scherzo movement, while the Air has an individual character that creates a peculiarly challenging mood.

In his set of five variations on the colloquially American tune of 'Yankee Doodle' Mr. Marki has given vent to a whimsical sense of humor. All of the variations are adroitly and amusingly contrived, with intriguing harmonic and rhythmic devices. The first, in six-eight time, is given a sort of repressed hilarity by the reiterated pairs of notes on the weak beats played by the violas and second violins, the third is almost ribald in its waltz tempo, while the fifth assumes a mock dignity from the broad, expansive scale on which it is planned. But perhaps the most diverting of all is the second, an Adagio in C minor, in which a pause is placed at the end of every strophe in the manner of the German chorales as sung in church, as if this tune were indeed America's national hymn.

The scoring for full string choir is ingeniously worked out in a way that strikes a happy medium between undue thickness and weakening thinness.

EASY PIECES FOR 'CELLO IN THE HINDEMITH IDIOM

DEVOTEES of Paul Hindemith's particular brand of modernism will undoubtedly be intrigued by a set of Three

Easy Pieces for Cello and Piano by the proscribed German composer recently released by B. Schott's Sons through their New York agents, the Associated Music Publishers.

Two of these pieces are but two pages in length, the third being one page longer, and in all of them the 'cello part is played in the first position. All three, as a matter of course, have the familiar angularity, melodically and harmonically, of the composer's work in general, but austere as they are and even stark, notably in the case of the slow second one, they all breathe in long lines instead of the short gasps customary with so many other leading modernists. And not only that, but they are all marked structurally by compact formal observance. On a first acquaintance the especially animated third of the set is the most alluring.

The traditionally-minded who find it difficult to adjust themselves to what they regard as the harmonic vagaries of modernism will find cause for gratitude in the fact that all three come to rest in an unadulterated major triad at the end.

NOVELTIES OF MANY KINDS PUBLISHED BY J. FISCHER

NOVELTIES on J. Fischer & Bro.'s latest list represent varied fields: piano, organ, vocal solo and choral. A Waltz on White Keys for piano by George Liebling, which brings that composer's opus numbers up to 159, is a pendant to his Waltz on Black Keys, Op. 150, published a couple of years ago. The white-key waltz has a graceful lilt and is of only medium difficulty, and by virtue of its consistent avoidance of all black keys it has a peculiar usefulness.

For organ the familiar tune of William H. Monk's 'Abide with me' has been developed as a solo piece by Philip G. Kreckel, composer of the three books of 'Musica Divina'. In form this admirable transcription consists of a simple enunciation of the famous hymn melody and then a variation in elaborate figuration in the key of the dominant, which is followed by a second, tonally massive proclamation reaching an impressive climax, with a short coda ending in a quiet, reposeful mood.

Gustav Klemm offers a further disclosure, if that were necessary, of his versatility of style in his song 'The bugle blows' ('We're on parade'), a fine, march-like setting of a red-blooded poem by Harold Skeath, with an exhilarating military swing in the rhythm both of the melody and of the sharply accentuated chordal accompaniment. It is written for high voice but it should be made available for the lower male voice as well.

Another eminently singable song of distinctive charm and grace of contour is 'Love flits by', by Franz Bornschein, with words by Hazel Knox. With its soaring melodic line and flowing, arpeggiated accompaniment this song is of the kind that singers find unfailingly grateful. It is written for high voice and it is also issued in an especially effective arrangement for three-part women's chorus.

Among the other choral works are a beautiful setting of Christina Rossetti's 'None Other Lamb' for mixed voices by Garth Edmundson; a picturesque arrange-

ment of the Korbay Hungarian folksong 'More was lost at Mohacs Field' for male chorus by Harvey Enders; two three-part women's choruses, 'The Little Waves of Breffny' by Annabel Morris Buchanan, with words by Eva Gore-Booth, and Elizabeth Henderson's 'Dream Son', a setting of a Walter de la Mare poem; and an arrangement by Gwynn S. Bement for four-part women's chorus of 'The night is calm and cloudless' from Sir Arthur Sullivan's 'The Golden Legend'.

NOTEWORTHY COLLECTIONS OF GRADED BAND MUSIC

WITH the separately published two parts of Book I of the Church and Dykema Modern Band Training Series, compiled by Norval L. Church and Peter W. Dykema, C. C. Birchard and Company have made a notably substantial addition to their Modern Music Training Series. This work consists of "graded material for simultaneous performances by players of various degrees of advancement," adapted for instruction in full band or in class groups.

In Part I are to be found between fifty and sixty foundation studies, including arrangements of the theme of the slow movement of Tchaikovsky's Fourth Symphony and other excerpts from the standard composers, folksongs, marching songs, Gregorian chants, and so on. Then Part II is given over to concert and parade numbers, which include arrangements of Beethoven's 'The Heavens Resound', Schumann's 'Nordisches Lied' and the main theme of the Finale of Brahms's First Symphony, in which the composer's harmonies have been scrupulously retained and his instrumentation followed as closely as the change from orchestra to band would permit. Besides these there are marches and a Spanish Dance by Church and Dykema and other compositions essentially for band purposes by Luther Peters and others.

A useful Integration Chart is provided that sets forth the parallelism of certain technical aspects, the different pieces in Part II being paralleled in an adjoining column by the pertinent foundation studies in Part I.

GEMS SENT FROM ENGLAND FOR STRINGS AND PIANO

From England comes a batch of captivating original and arranged pieces for strings and piano, with an appeal for amateur music-makers in general and groups of school players in particular, through the Galaxy Music Corporation as the representative here of the London firms of Elkin & Co. and Stainer & Bell.

All of these novelties are easy to play and eminently worthwhile musically. Elkin & Co. publish Two Sketches by Denys Grayson, entitled 'Towards the Setting Sun' and 'Where Blackbirds Sing', both within one cover. Written for the five parts of the string choir and the piano, they are charming little pieces in contrasting vein, of only medium difficulty, or even less, on the whole, the somewhat more florid piano parts making greater demands technically than do the string parts.

The Stainer & Bell contributions are from an uncommonly fine Collection of Recreative Pieces bearing the series title, 'Easy to Play'. They are, for the most part, arrangements of standard compositions and are primarily designed for piano and violin, with optional parts for other string instruments in many cases. For instance, for Morley's 'Now is the month of Maying', Haydn's 'Gallant Seamen', Couperin's 'Les moissonneurs', the Rigaudon from Rameau's 'Dardanus' and Bach's March in D, extra parts for second violin and 'cello are included, while for the 'Londonderry Air' a third violin part, in addition to them, is also given. The suggestion is made that for school concerts these arrangements may be used either with one player to a part or with the string part or parts doubled or multiplied.

The arranger of the series is James Brown, who is represented as a composer,

as well, with his 'Pimpernel' Suite, 'Sailor Boy', 'Royal Minuet', Sarabande and other pieces.

This series offers school groups a substantial background of musical gems. Thus far upwards of fifty numbers have been issued. Others besides those already mentioned are Bach's 'My Heart Ever Faithful', Handel's 'Harmonious Blacksmith', a Garland of Welsh Tunes, the Barcarolle from Offenbach's 'Tales of Hoffmann', a Mozart Rondino and pieces by Arne, Martini, Mendelssohn and others.

ANOTHER NEW METHOD FOR PIANO BEGINNERS

THE Preparatory Book and Book One of the Bernard Wagness Piano Course bring another meticulously worked out system for teaching beginners to the attention of piano teachers. They are published by the Oliver Ditson Company and distributed by the Theodore Presser Co.

The object of the Preparatory Book of Mr. Wagness's course is to serve as a preliminary book to precede not only the pedagogic's Book One but any other first grade method as an alternate to it. Its scope consists in covering the keyboard area and notational problems five degrees above and below middle C, correlating and synchronizing the aural, tactile, visual, mental and rhythmic faculties. It is replete with diagrams showing the directions of the notes to be played and gradually leading up to those notes arranged as little melodies in four, or eventually, eight measures, the contention being that such diagram work has the great advantage of enabling the pupil to develop the ability to keep his eyes on the page as his fingers find their keys. With each diagram centering on one pedagogic step, the six pedagogic steps involved are listed as finger dictation, up and down dictation, primitive notation, the musical alphabet, abstract notation and conscious "note to note" reading, and subconscious phrase-wise reading.

The Book One of the course also starts from the middle C approach and then methodically leads through reading and playing little tunes divided between the lower part of the treble clef and the upper part of the bass clef into melodies of more extended compass in both clefs and the playing of the hands together. Flash cards are introduced to stimulate facility in reading and to serve as ear-training material. This book traverses the subjects of reading, rhythm, ear-training, keyboard harmony, transposition and technique, with a daily study plan included. Both books are designed in attractive, uniform style and are printed on good paper, with notes and diagrams in large, strong type.

BRIEFER MENTION

For Piano, Teaching Material:

Three Sketches: 'May Day Dance', 'The Piping Shepherd Boy' and Air de Ballet, by Wilson Manhire. A set of uncommonly musical and effective pieces for junior pupils, to be commended to the attention of teachers (London: Stainer & Bell. New York: Galaxy).

'Flower Moods,' by Ruth Gourlay. A set of eight one-page and two-page pieces for the elementary pupil who is intrigued by the harmonically unexpected and not confused by the introduction of three-against-two. The flower titles are: 'Snowdrops', 'Crocus', 'Daisies', 'Fuchsia', 'Hyacinth', 'Irish', 'Blush Rose' and 'Peach Blossom' (London: Keith Prowse).

'A Book of Birds,' by Lilias Weir. Ten attractive easy pieces that ingeniously suggest their titles: 'The Blackbird', 'The Owl', 'The Robin', 'The Blue Tit', 'The Turtle-Doves', 'The Chaffinch', 'The Crow', 'The Magpie', 'The Cuckoo' and 'The Martin'. 'Friendly Fingers,' by Jamieson Blair. A collection of very elementary pieces, many of them only eight measures in length, bearing such titles as 'Distant Chimes', 'In a Hurry', 'Acrobats', 'Pipe Dance', 'Falling Asleep', 'The Fountain' and so forth (London: Stainer & Bell. New York: Galaxy).



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JAZZ ANALYZED IN TWO NEW VOLUMES

Books by Winthrop Sargeant and Wilder Hobson Supplement One Another

In the past the subject of jazz has induced writers to assume either the attitude of a mystical prognosticator, or the position of an out-and-out cultist—both of which attitudes tend to leave the general public out of the picture. But with the growing interest in jazz, either as a form of musical pleasure or as a study of authentic folk-derived music, it is perhaps only natural that two excellent books on the subject should make a simultaneous appearance. 'Jazz, Hot and Hybrid' by Winthrop Sargeant (New York: Arrow Editions) and 'American Jazz Music' by Wilder Hobson (New York: W. W. Norton) treat their common subject from such different points of view and with such different purposes that both books should be read by those who are desirous of understanding the nature and chronology of jazz.

Mr. Sargeant's book represents a more technical approach and there is a profusion of musical illustrations to make clear his theories of origins and designs. It is an amplification of an article on jazz written by Mr. Sargeant for the 'International Encyclopedia of Music and Musicians' in which there is a scholarly and analytical approach to jazz music. He traces origins to the folk-music of the Negro, and from that point proceeds onward through the history of jazz, cleverly demonstrating how the identity of origin is maintained, even when covered with an over-abundance of European devices of ornament or harmony. Early chapters are worth much for their discussion of the general aesthetics of folk-music, and for an able exposition of the position of the composer in folk-music in contradistinction to his distinguished and necessary place in the world of concert music. There is also presented evidence that the essential elements of jazz are far older than the present century.

Gets Down to Definitions

The sections of 'Jazz, Hot and Hybrid' devoted to the analyses of scale, harmony, rhythm, and the musical structure of jazz, call for considerable concentration on the part of the reader. Here Mr. Sargeant has not been afraid to get down to definitions, as is not often the practice of those who write on jazz. And although he clearly says that the written note occupies a place in jazz similar to that in folk-music (viz., only as an indication of what might be done, or as a starting point for music of an improvisatory nature), he has nevertheless taken pains to state just what may be set down in the realm of jazz notation. This he has done in a series of chapters headed 'Elementary Rhythmic Formulas', 'Anatomy of Jazz Melody', 'Hot Rhythm', 'Geography of Jazz Rhythm' (an exceedingly interesting chapter devoted to African, West Indian, and European origins



Newspictures, Inc.
Winthrop Sargeant

or treatments of jazz rhythms), 'The Evolution of Jazz Rhythm', 'The Scalar Structure of Jazz', 'The Derivation of the Blues', 'Harmony', and 'The Jazz Orchestras'. These technical chapters represent a deal of scholarship and research and, for possibly the first time, give an insight into jazz through the medium of a musical language which is established. A sort of translation into recognizable terms of the chief elements of jazz music.

In the final chapter, 'Jazz in its Proper Place', Mr. Sargeant makes an honest attempt to evaluate jazz and to do a bit of moralizing. Here it is that the reader may choose to agree or disagree with some of the conclusions and opinions. Mr. Sargeant points out that jazz lacks the element of "form", that "it relies on suspense, on sudden adjustments to the unexpected, for its essential vitality. The best of it is created impulsively, and forgotten almost instantly afterward. From its listeners it invites, not contemplation or applause, but participation." Further, "(jazz) is an art without positive moral values, an art that evades those attitudes of restraint and intellectual poise" and "at best it offers civilized man only a temporary escape into drunken self-hypnotism." However, these are not the only conclusions the author draws, for he finds jazz possessed of inimitable if elusive qualities of genuine musical expression. His final words warn the reader to "distinguish between jazz in its sophisticated metropolitan form, and jazz as a deep-rooted Afro-American social phenomenon."

Wilder Hobson's Witty Book

Wilder Hobson's 'American Jazz Music' is written in a different style and a different vocabulary. It is chatty, witty, fresh and sophisticated. Nevertheless, no essential material on jazz is left out or forgotten for the sake of writing. It is addressed to a larger and non-technical audience, and makes little use of musical examples. Instead, Mr. Hobson asks the reader to listen to thirty records, which he has carefully listed and analyzed in the back of the

book. These records were "chosen to suggest, within a narrow compass, the development of jazz from its folk sources." The choices are excellent and represent a good beginning for those interested in starting a library of jazz records.

This book makes no attempt to trace jazz to its origins outside of America, but it does show the purely native beginnings in this country. This is done with a minimum of unnecessary detail and a maximum of pleasurable reading. There are many amusing quotations of early opinions of jazz, and accounts of its early struggle against censorship, or rather, boycott, by churches and societies. Mr. Hobson has done a good job in showing the different styles of jazz within the category of "Hot Jazz", spending some time on the New Orleans type of jazz-band and what happened to the style evolved in the south when it hit Chicago (and stayed!) Too, the author has achieved the laudable psychological feat of getting below the surface workings of the jazz musician, itinerant or stationary; and, in consequence, the reader has the opportunity of seeing behind scenes at rehearsals and "jam sessions". With little show of favoritism, Mr. Hobson has enumerated the most important bands active in jazz, and has not failed to pass, what seem to this reviewer to be fair and searching opinions on them. It's a lively book, made doubly so by the inclusion of photographs of celebrated jazz virtuosi.

GODDARD LIEBERSON

Harding's Technical Studies Prove Scholarly

R. E. M. Harding in his book, 'Origins of Musical Time and Expression' (New York: Oxford University Press) has, as he points out in his preface written, "... for the most part papers which are too long and technical for insertion in the usual musical periodical." His technical discussions consist of 'The Metronome and Its Precursors', 'Studies in the Imitation of Musical Instruments by Other Instruments and by Voices', 'The Pitch-Pipe in England', and 'On the Origin and History of the Forte and Piano; the Crescendo and Diminuendo'. He has endeavored to give information not found in current histories and music encyclopedias. He has not attempted to write essays, but technical studies of scholastic value.

M.

Aaron Copland Writes on Music Appreciation

'What to Listen for in Music', by Aaron Copland (New York: McGraw Hill Book Company, Inc.). This book, by a man who is himself a composer, attacks the problems of the listener with clarity and good sense. Mr. Copland remarks in his introduction that there are no "short cuts to the better appreciation of music. The only thing that one can do for the listener is to point out what actually exists in the music itself and reasonably to explain the wherefore and the why of the matter. The listener must do the rest." After a discussion of how we listen to music and of the creative process, the author takes up the elements of music, musical texture and structure and fundamental forms. These are discussed in terms understandable to the layman who has had a modicum of musical education. A section on opera and music drama and a message from the composer to interpreter and listener bring the sections to a close, though three appendices on typical variation formulas (with amusing illustrations), on contrapuntal devices and on a brief analysis of Beethoven's 'Waldstein' Sonata, Op. 53, and an index follow.

S.

'A Music Course' for School Text

D. E. Parry Williams has written 'A Music Course for Students Entering for School Certificates and Others' (New York: Oxford University Press). It is necessarily a technical work designed for school use where music is taught as a class subject. The book deals with the rudiments of music, melody writing, two-part writing, harmony, three-part writing,

form and the analysis of sonatas. It is amply illustrated, attempting to provide all necessary subject-matter for school certificate standard.

M.

'The Class Way to the Keyboard' Issued

'The Class Way to the Keyboard', by Stanley Chapple (London: Bosworth & Co., Ltd.), is a manual written by a former pupil and close associate of Dr. Yorke Trotter, and it represents a "three terms course of musicianship classes that lead directly to piano lessons". The first term is concerned with rhythm, phrase sense, harmonic sense and the beginnings of notation. The second term takes up unessential notes, flats and sharps, cadences and other topics. The third term includes inversions, modulation and an elementary study of binary and ternary form. The manual contains numerous musical illustrations and at the end a short course on extemporisation at the piano with examples.

S.

A Chamber Music Companion

'The Well-Tempered String Quartet', by Bruno Aulich and Ernst Heimeran, English translation by D. Miller Craig (New York: H. W. Gray Co., Inc., Agents for Novello & Co., Ltd.), is a delightful companion to chamber music and chamber music playing, containing a wealth of experience and sage counsel. It describes the ideal situations under which to have music in the home with charming humor and understanding; it offers suggestions about style and technical matters, and it includes a note on program arrangement. One of the book's most valuable features is a biographical appendix listing important chamber music composers, past and present, with shrewd comments on their works. Many neglected composers will be found there, and professional string quartet players will also benefit greatly by the perusal of this excellent little volume.

S.

Ernest Ferand Publishes an Historical Study of Improvisation in Music

Die Improvisation in der Musik. By Ernest Ferand. "Zurich: Rhein-Verlag". Dr. Ferand, now a member of the faculty of the New School for Social Research and former director of the Hellerau-Laxenburg School of Vienna, has made an historical study and investigation of the role which improvisation has played in music. He writes in the preface of his desire to bridge the gap which has too long existed between abstract musical theory and actual practice. His book represents the first treatment of the subject from a comprehensive viewpoint. After an introduction in which the author discusses the psychological problems which he has set himself and defines the various kinds of improvisation, he begins his historical investigations with the primitives, the orient and ancient Greece. He carries on his study through the early Christian era and the flowering of polyphony, and emphasizes the decisive influence upon musical development which the rise of instrumental music exerted, with its new resources of experimental improvisation by the individual. The book is profusely illustrated with musical examples, and it contains bibliographies and a full index. It is now available in German; an English translation is in preparation.

Warburton Writes Manual of Harmony

'Harmony for Schools and Colleges', by Annie O. Warburton (New York: Longmans, Green & Co.), a textbook for class use, devised principally for secondary schools, is planned throughout on an aural basis. Part I treats of rudiments essential to harmony; Part II of the primary triads; Part III of the secondary triads; Part IV of unessential notes and discords; Part V of less usual chords and progressions and modulation. The author is music mistress at the Manchester High School in England.

S.

The Royal Opera at Budapest recently produced Darius Milhaud's 'Salade' under the title of 'Salade Française'.

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LONDON'S OPERA AND CONCERTS ARE CO-ORDINATED

Covent Garden Opens with 'The Bartered Bride', Sung by an "International" Cast—Sir Thomas Beecham Considers Entering Parliament

By EDWARD LOCKSPEISER

LONDON, May 10. THIS is the time of the year in London when a mere two-legged reporter can hardly hope to cover all the events of importance. All the subscription series are ended, but in their place is a vast number of celebrity concerts; Sadler's Wells continues to play to packed houses, and Covent Garden has opened its doors for a seven-week season of International Opera given under the auspices of Sir Thomas Beecham's London Philharmonic Orchestra. As a matter of fact, we critics feel more comfortable about things this year than we have been able to feel for a long time, thanks to the initiative of Owen Mase who, under the imposing title of "The London Musical Festival", has co-ordinated events to avoid unnecessary clashes.

It would be a mistake, however, to assume that the word "Festival" means that London is the scene of concerts which do not normally take place here during the "season"; it simply means that the appearance of Toscanini will not clash with, say, the appearance of Bruno Walter or the first night at the Opera, leaving an awkward gap filled in by the ceaseless series of recitals at the Wigmore and Aeolian Halls. For this the hard-worked critic, at any rate, has something to be thankful for.

Toscanini Conducts Beethoven Series

We are now in the third week of the Festival, the highlight of which has been the return of Arturo Toscanini, who is conducting the British Broadcasting Corporation's Orchestra in a series of seven concerts devoted to Beethoven's nine symphonies and the Mass in D. Toscanini is worshipped in London as he is in New York. The same romantic myth places him in a class immeasurably superior to all other conductors, and it is estimated that the Queen's Hall could have sold out five times over for the unique series. Tickets were actually allotted by ballot as early as February last, so that the rapturously enthusiastic audience that welcomed the great Italian back to London was one that got into the hall by good luck. Moreover, the first Toscanini concert was made an event of exceptional glamour by the presence of the King and Queen, accompanied by Queen Mary. This was the last public appearance of Their Majesties before their departure for Canada, but even more noteworthy, it was one of the very few occasions indeed when members of the Royal family have attended a concert at Queen's Hall. A special section of the balcony to the left of the first violins was set aside for the Royal party, affording them an excellent view of the conductor. During the interval, members of the B.B.C. were presented to them, but "feeling the strain of the performance", as the Press puts it, "Mr. Toscanini begged permission to decline the royal invitation."

I wonder what impression the playing of the B.B.C. orchestra under Toscanini would create on New Yorkers, who are accustomed to impeccable finish in orchestral playing and to a body of players under the maestro's constant supervision. The B.B.C. orchestra has



B.B.C. Copyright Photograph
Leading Figures in London's Music. Above, Arturo Toscanini is seen rehearsing the B. B. C. Symphony Orchestra. Below, Sir Thomas Beecham, who has turned his eyes on a seat in Parliament



Cosmo News-Photo

not the reputation of the London Philharmonic, which is at present playing at Covent Garden, nor of the New York Philharmonic; but though the tone of the strings may leave something to be desired where excellence is the criterion, it is an extremely well disciplined orchestra and it is doing its best to rise to the occasion of these unforgettable concerts. Perhaps an over-captious critic may remember one or two blemishes in the first movement of the First Symphony, and the "cracking" of the horns in the scherzo of the 'Eroica'. However, it would be grudging of me to insist on these details when all of musical London is overawed by Toscanini's magic and dynamism.

Here are one or two typical extracts from the press. Richard Capell in the *Daily Telegraph* writes: "It is a cause for gratitude that London—and England, too, for the radio is broadcasting the series of concerts—is being given the opportunity of hearing his interpretation of that music which must, while civilization endures, represent an eminence never surpassed or surpassable by the human spirit. The world never more than today needed Beethoven; and, while the interpreter of music is in a different case from the creator, it also needs Toscanini—his zeal, his devotion, his purity of purpose". Scott Goddard in the *News Chronicle* says: "Toscanini conducted. Those words have gained an almost magical quality, as of a spell. So much is written and rumored about this man, his temperament, his vagaries, his charm, his every conflicting attribute, that the musician is forgotten. Yet at a concert it is the musician that one notices. Watching him last night as he carefully and quietly guided the orchestra from point to point of the music

one seemed to see not so much an interesting human figure as a mind of the utmost subtlety and power".

I shall have occasion to refer to these magnificent concerts again in later letters, for only the first two have so far been given. The series besides being broadcast throughout the kingdom is also being relayed to France.

Covent Garden Opens

Covent Garden's choice of Smetana's 'The Bartered Bride' for its opening night was all that remained of a plan to bring over the Prague National Opera for a season of operas by Dvořák and Smetana in Czech. Small wonder that the plan, boldly announced in detail, ultimately failed to materialize. In the circumstances, Beecham and his co-organizers are to be congratulated on launching a season at all, and when all the vicissitudes experienced by the management are brought to light a very perilous chapter in the history of Covent Garden may be written. We were pleased to see and hear the 'Bartered Bride' again, but it is hardly an opera for an opening night. It has an intriguing libretto, though the music is little more than a collection of pretty tunes. The cast was truly international—all singing in German!—Nazis, Jews, Britons, Slavs. Richard Tauber was a wholly admirable Jenik, and Hilde Konetzni was the rich and powerful Marenka. Apart from these outstanding celebrities, Marco Rothmüller, a young Yugoslav baritone, attached to the Zurich opera, took the part of Kruschina, Mary Jarred was Hata and Fritz

Toscanini Leads B. B. C. Orchestra in Seven Concerts, Impressing by His Magic and Dynamism—King and Queen Attend First of Series

Krenn made a most remarkable character-study of the marriage-broker, Kezal.

Despite the hotch-potch effect of so many of these "international" productions at Covent Garden—as one critic puts it, "When Covent Garden puts a Czech village on the stage it is like a veritable League of Nations"—the clever resources of the experienced producer, Charles Moor generally win the day. This year's 'Parsifal' is particularly remarkable for the appearance of the fine French singer, Germaine Lubin in the part of Kundry, for Herbert Janssen as Amfortas, and for Torsten Ralf as Parsifal.

Weingartner to Make Debut

At his great age, Felix Weingartner, who witnessed the first production of 'Parsifal' at Bayreuth in 1882, is making his debut at Covent Garden, being in charge of both 'Parsifal' and 'Tannhäuser'. In the latter work, Konetzni is the Elisabeth, Ralf the Tannhäuser, Janssen the Wolfram, while a new singer, Paula Buchner, who hails from Stuttgart and is singing Kundry at this year's Bayreuth festival, plays alongside them as Venus.

Here is an interesting piece of news: Sir Thomas Beecham is thinking of entering Parliament. Perhaps he has had the idea in his mind for years, for no one who has heard him deliver his perorations at Covent Garden with one foot characteristically poised on the prompter's box can doubt where his real place was. Now, just after his sixtieth birthday, he says to a journalist:

"For years and years I have been giving opera to people who don't want it. I have spent my time and my money in developing an orchestra which New York is good enough to say has no equal. I shall not give up music, of course, but now I feel old enough to consider politics. I should enjoy Parliament, but I should have to be an independent. I have the deepest respect for a good party man, but it would be beyond my powers to attain such distinction".

I think Sir Thomas is wrong. He should form a party called the Opera Subsidy Party. And when he has succeeded in getting through a bill for a government subsidy of opera we shall be in the awful dilemma of having no one to take over the opera, its director having left the Opera house for Parliament! England is a funny country.

Winifred Christie and Amparo Iturbi Heard in Buenos Aires

Winifred Christie, pianist and exponent of the Moor Double-Key-board piano, was heard as soloist with the Colon Orchestra under José Iturbi in Buenos Aires on May 13. Also a soloist was Amparo Iturbi, pianist, who made her first South American appearance.

Miss Christie introduced the double-keyboard piano to her audience. She already has given recitals in Rio de Janeiro and Sao Paulo and is currently fulfilling other engagements prior to her return to America in the Fall. While in Sao Paulo, Miss Christie was tendered a reception by Guiomar Novaes, Brazilian pianist.